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FIRST YEAR

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The Great in Music

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A Systematic Course of Study

In the Music of

Classical and Modern Composers.

FIRST YEAR.

Prepared for the Student-Clubs of the Music Extension Course

by

W. S. B. MATHEWS, Editor-in-Chief

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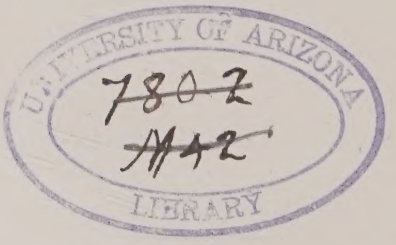

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PREFACE.

The object of the present volume is to provide suitable assistance for musical clubs taking up the study of the great composers as shown in their music. The design is to make those taking this course as intelligent concerning the great composers as good scholars are concerning the great writers; in such a way that one knows not alone the names and a few historical facts about the writers, and the generally received opinions concerning their importance and their claims upon distinction, but also knows each writer as revealed in his own works. These, in the nature of the case, throw the most direct possible light upon his ideas, his views of life, his imagination and above all his innermost spirit—that quality which can never be wholly concealed in the mental output of man..

The first year being but a part of the entire course, naturally leaves the knowledge incomplete.

In the second year of the course the following composers of world fame are included: Chopin, Schumann, Liszt, Brahms, Dussek, Sgambati, Saint-Saens, Heller, Moszkowski, Schyrte, G dard, Wienaiwski, Strauss, Bruch, Go'owsky, Franz, Chaminade.

The third year will be devoted to the larger musical forms, including symphony, oratorio and opera, concerning which average musical students gain no practical and experimental knowledge during their studies at the pianoforte.

It will be seen, therefore, that the idea of the Music Students Clubs is to promote musical intelligence and interest in every direction, and to educate a class of students and music-lovers who will take a rational and inspiring delight in the greatest music, and will make it a part of their lives. In this way whatever of uplift the art possesses will come to its work, and the lives of all will be correspondingly ennobled and enriched.

In carrying out this work and preparing the necessary illustrative matter for use in connection with the pieces recommended, great care has been taken to bring forward first of all the ideas which naturally appeal to appreciative admirers of the composers. Criticism has been but rarely indulged; appreciation is the proper attitude for the growing mind; criticism belongs to a more mature time, when appreciation has had its work.

The characterizations of the composers and the annotations upon the works themselves have been prepared by some of the best writers. Among them the names of Mr. John S. Van Cleve, Mr. Emil Liebling, Mr. Karleton Hackett, Mr. Theodore Spiering, the violinist and conductor, are the most notable. Many important citations are made from Rubinstein's "Conversations Upon Music," Dr. William Mason is quoted in a number of places, the enthusiastic Von Lenz has been drawn upon for his description of Henselt's playing, etc. In short, great care has been taken to bring in as vivid and diversified apperceptions concerning these great geniuses as musical literature permitted.

A feature of the present work of great value and entirely new is found in the account which many composers have given of their own standpoint, their ideals in composing, and the kind of impressions they have sought to convey. Matter of this kind is of an entirely different authority from the opinions of outside writers without intimate knowledge of the different composers.

W. S. B. MATHEWS.

Program I

BACH:

Gavotte in G. 5th French Suite.
Prelude in C. No. 1, Clavier.
Bourree, 3d Cello Suite.
Invention in C. No. 1.
Invention in F. No. 8.
Sarabande in E Minor. 5th English Suite.
Passepied. 5th English Suite.
Minuet. 1st Cello Suite.
Preamble in E Major.
Chromatic Fantasia and Fugue.
Fantasia in C Minor.
Italian Concerto. (Allegro.)

GRIEG:

Peer Gynt Suite.
"Good Morning."
Norwegian Bridal Procession Passing By.
Margaret's Cradle Song.

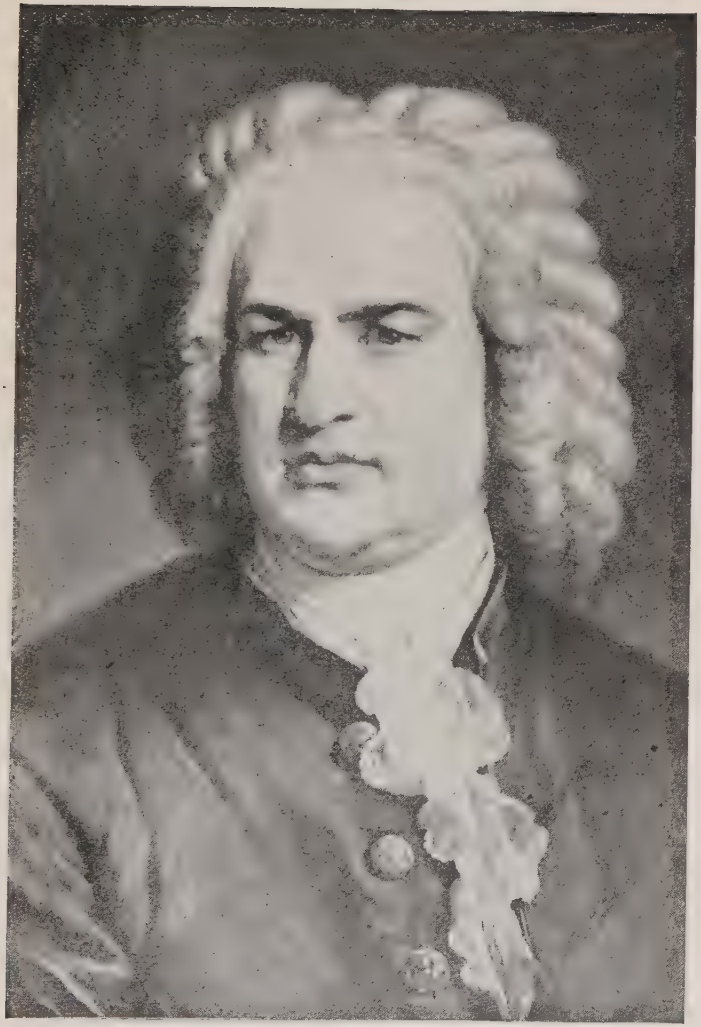
I. BACH AND GRIEG.

JOHN SEBASTIAN BACH.

Born at Eisenach, Prussia, March 21, 1685.
Died at Leipsic, in Saxony, July 28, 1750.

Johann Sebastian Bach came of a family long famous for musical capacity, and scores of prominent positions as organist and court musicians were held by men of this family for a century before and after the great Sebastian. Moreover, they had a curious fondness for the name of Johann, as is shown by our hero receiving this name when it had already been bestowed upon his older brother, Johann Cristoph, still hale and hearty, and destined to be like a father to his younger brother. The father of Johann Sebastian was town musician—in other words, musical director for parades, and all kinds of official goings on, at the city of Eisenach, Prussia, where Martin Luther was born.

It may be supposed, therefore, that the young Johann Sebastian showed his inclination to music at an early age, and during his first nine or ten years he received careful instruction from his father. When the boy was nine years old his mother died, and a year later his father also. He now went to live with his older brother, Johann Cristoph, who was organist at Ohrdruf. Here Sebastian was admitted to the church choir,on account of his fine voice, and he also was taught the violin, clavier



JOHN SEBASTIAN BACH.

(the small piano of those days) and organ; and with excellent effect, as later events show.

He was ambitious from the start, and while his brother was considering him a mere child Sebastian desired to be introduced into the best music which at that time existed. There was one volume in particular which he coveted, a hand-written collection of pieces by all the best masters of that time. This book his brother would not entrust to his use, believing it too advanced, and also he was perhaps unwilling to risk the hardly earned pages in the careless handling of a boy. Sebastian studied hard upon this problem, and at length managed to draw the roll through the wire lattice work of the cupboard in which it was kept, and so for every moonlight night in six months he worked at copying it, returning the volume by day. Just as he had finished his task and was beginning to play some of the pieces, his brother found out what he had done, and heartlessly confiscated the copy; nor was the young musician able to get back his own again for about three years. Discipline was a great thought in those days.

When the boy was fifteen he gained admission to St. Michael's school at Luneberg, where he had free tuition in letters and music in return for singing in the choir, while his soprano voice lasted, and playing the violin or organ as wanted. From this point he made two journeys on foot to the city of Hamburg to hear celebrated organists there, Reinken and Luebeck. So well did he improve his advantages, that, in 1703, he being then about eighteen, he gained his first position, as violinist in the private band of Prince Johann Ernst, of Weimar. Here he remained, however, only a few months, leaving it in favor of the position as organist

in the new church at Arnstadt. Here he remained for about three years, although the church authorities were by no means satisfied with his independence. He obtained a month leave of absence in order to hear a celebrated master named Buxtehude, at the city of Luebeck; there he was so delighted that he remained four months, leaving his deputy to carry on his work.

In 1707 he married his cousin, Maria Barbara, and was appointed organist at Mulhausen, where he had a better organ. A year later, however, he was appointed court organist and director of chamber music to the Duke of Weimar, and six years later he was raised to the rank of general musical director. Here he remained until 1714, and the Weimar period may be regarded as the end of his student years. He was now one of the most famous organists in north Germany, a composer of distinction, and of works in many styles. Particularly, up to this time, he had written for the organ, the violin, and the clavier, the latter but little.

In pleasant recognition of his mastership was his next position, which was that of chamber musician to the young Prince Leopold of Coethen. Here he had no organ or choir; it was his duty to prepare chamber music for the private concerts of the prince. Prince Leopold was a young man of about twenty-four, who had only lately come into his title and fortune; he was very musical, and already in Italy he had acquired a taste for the finer forms of music, such as at the time were little cultivated in Germany. He was an amateur himself, and while in this service for about six years Bach was the friend and confidential associate of the prince, who took his musician with him upon his travels, stood god-father to one of Bach's children, and in

every way testified his affection for the sterling young master, who was only a few years older than himself.

During this period Bach composed mainly chamber music, the prince's musical establishment consisting of only six musicians, two or three of them, however, being quite celebrated. Here he wrote his violin sonatas, which still remain among the most important compositions for this instrument, as well as the most difficult. There are a great number of concertos or concerted pieces for a few instruments, and here also he composed his famous "Well Tempered Clavier." This work consists of twenty-four preludes and fugues in all keys, a major and minor upon each tone of the chromatic scale. The name "well-tempered" is derived from the system of tuning, which was equal instead of unequal. In the latter many of the "remote" keys (having many sharps or flats) were unavailable for use. Bach believed in playing in every key, and preferred the now universally employed system of tuning all the keys alike. Here also he wrote his inventions and many of his suites.

In 1723, Bach, now thirty-eight years of age, was appointed Cantor to St. Thomas school at Leipsic, and musical director of the university. In this position he had the direction of the music in the two principal churches, and it was his duty to provide music for festival days, and the like. Accordingly during the twenty-seven years that he lived there he composed a great number of pieces for the church. The most celebrated of these were five great "Passions" music, or oratorios for church services on Good Friday, celebrating the passion and crucifixion of our Lord. Two of these works are now lost, and of the three which remain that of "St. Matthew" (so named by reason of the words being from

this gospel) stands at the head. This work was written for organ, orchestra, solo voices, chorus and a supplementary choir of school children, the latter singing occasionally a well known chorale. All the way through the work the elaborate music pauses long enough now and then to permit the entire congregation to sing a favorite and appropriate hymn. In the middle of the work was a pause for sermon. This work, which is now esteemed one of the greatest which the art of music contains, was first given on Good Friday in 1729; it does not seem to have been given again until Mendelssohn had it performed in the same church exactly a hundred years later, Good Friday, 1829.

Besides the passion music Bach wrote several hundreds of what were called "cantatas" for every Sunday in the year. These were short oratorios, lasting from half an hour to forty minutes, consisting of choruses, solos and occasionally a chorale, or congregational tune, upon subjects taken from the gospel of the day. They are generally accompanied by organ and orchestra.

These works are all of them very devout in character, and well suited for church use. They are, however, rather difficult for the chorus, and the solo parts are frequently placed badly for the voice, so that in many cases, no matter how good a singer may be, they sound strained and uncomfortable. These qualities along with the style, which owing to the change of fashion, now appears somewhat antiquated, have combined to place the Bach cantatas permanently upon the shelf, excepting as now and then they are produced for historical or festival purposes.

GENERAL NOTES UPON THE BACH MUSIC IN THIS PROGRAM.

All the selections in this program belong to the lighter aspects of Bach's musical fancy. Six of them are in dance form, popular in Bach's day, but now cultivated mainly for novelty. In writing pieces of this class Bach came as near composing in the popular manner as he ever permitted himself. All these forms have something in common, and something quite unlike each other. All consist of two parts, of which the first at least is repeated. The first part generally ends upon the dominant of the principal key and the second part begins with new matter, the principal idea returning later, near the close.

The Gavotte always begins with the last two quarters of the measure. It was a quick dance of French origin, always written in 2-2 measure, and never had shorter notes than eighths.

The Bourree, also of French origin, was in 4-4 measure, always beginning with the fourth beat. It had frequent syncopations between the second and third beats of the measure.

The Passepied (English "Papsy") was an old French round dance. It was in triple measure, quite lively. The Minuet was also in triple measure, but in moderate pace and with dignity. In the present case the movement is far from fast, and the air has a tender grace very rare in music of the period when this was written.

The Sarabande was an old Spanish dance, in triple measure of half notes, in stately movement, almost slow. The sarabande begins upon the first beat of the measure. In this form Bach wrote many very expressive

melodies. In the suite it occupied the place which the slow movement now holds in the sonata.

All of these dance forms belong to what is sometimes called the group of "idealized folks songs"; i. e., popular movements treated in a musicianly and poetical manner.

OF THE BACH SELECTIONS IN DETAIL.

GAVOTTE IN G. From the 5th French Suite.

(3d Grade.)

A singularly graceful and lovely example of an antique dance. Although of short compass (24 measures, not counting repeats, which double its length), its melody is bright, its modulatory structure unusually varied without anywhere being forced, and the whole is as poetic as clever.

Like everything of Bach, it is developed out of a very small number of melodic germs or motives. The most frequent one is that of the opening figure of the melody, the first three notes (play). This figure occurs again in the next two measures, in the fifth measure, sixth, etc. In the beginning of the second period, after the double bar, it occurs in inverted form (soprano A, D, F sharp), in the 10th m. in its original direction, 11th, in the 17th inverted, and in the 21st measure again. The same figure practically occurs in the bass of the 9th measure, 13th, 16th. The frequent repetition of this figure gives a unity to the gavotte and a sprightly quality not always found in the pieces of any composer.

The bass is beautifully written. It begins with the broken octave figure (first four notes), which is repeated; then in the fifth measure a contrapuntal motion of eighth-notes begins, which in place of descending, as

the leading motive does, mostly ascends. This adds greatly to the variety of the first period. (Play passage in eighth notes in bass, without right hand part, then with.) In the 13th and 14th measures the bass is formed of the leading motive itself.

Despite the plainly artful character of these forms of treatment (reflective rather than spontaneous), the piece has the charm of an improvisation, and this spirit should be given its interpretation.

PRELUDE IN C MAJOR. (Well Tempered Clavier, No.1, Vol.1)

(3d Grade.)

The famous prelude in C, the first in the Clavier, illustrates Bach's manner of using harmony as the medium of poetic suggestion. If this piece be played through in a rather dry manner, with plain finger touch and no pedal, it will sound exactly like an exercise. But if the pedal be employed with each chord (half measure) and the sixteenths given a melodic quality, and the marks of expression be carefully followed, the prelude will be found to have a melody suggested in the upper voice and the whole will sound poetical and mystical, like a meditation.

After playing the prelude in its original form, it will also be found interesting to hear it in the form given by Gounod, who transposed it into the key of G and placed over it a melody, an "Ave Maria." If this can be given with organ, piano and voice or violin, the full effect of Bach's suggestion will be realized, for while Gounod made the effect more sensuous by his treatment, he added very little to the actual notes of Bach.

Play steadily and sensitively.

BOURREE FROM THIRD 'CELLO SUITE.

(4th Grade.)

This Bourree, like the Preamble later, is not quite in the form in which Bach wrote it, but arranged for piano solo and given a more modern lay of the work for the two hands upon the piano. It is nevertheless as to its melody and its harmony, exactly as Bach left it. It is full of spirit, striking in melody, vigorous and pleasing. After the first part is completed there is a middle piece in G minor, which not only affords a contrast of mode (major and minor), but also a marked contrast in spirit, the middle piece being soft and somewhat plaintive. Despite this undertone of melancholy, the tempo is but little varied from that of the principal piece, a very little slower. In the second period of the middle piece there are some very striking dissonances (where the soprano is upon A and the bass upon B flat); the harmony here is very modern, and might well enough have been written by almost any good Russian composer. After the middle piece the first part is played again, but without repeats.

INVENTION IN C.

(No. 1, 4th Grade.)

The Invention in C major well illustrates Bach's manner of treating a theme for two voices. Although the piece was probably written as an exercise to be studied as a lesson, it still has a readiness of fancy and a certain character or mood of its own, placing it entirely above piano studies as written nowadays. Indeed, Bach's own idea of these pieces is given in the preface which he published with the first edition, in which he mentions the design as being to show a plain way, "not only (firstly) to learn to play neatly in two parts, but so in

further progress; (secondly) to play correctly and well in three obligato parts; and at the same time not only to acquire good ideas, but also to work them out themselves; and, finally, to acquire a cantabile style of playing."

From an aesthetic point of view there is no great matter in this first invention, but it is clever and not without musical spirit. From a technical point of view everything turns upon the proper accentuation and the expression of each phrase without holding back or interrupting the rhythm as a whole. Most important of all, the voices must be conceived vocally, a singing tone being of the very first importance. Thus the left hand has the burden of playing not alone as fast and as clearly as the right, but also to sing as well and to sound as intelligent—a great difficulty in piano playing, where the left hand is so persistently educated in playing accompaniments only to the right hand. In Bach's time this was not so, but the left was expected to do quite the same things as the right and to do them as well. With regard to the phrasing of the first motive, I prefer to carry the first phrase to the first note in the second measure, as the Peters edition does, rather than to cut it off at the eighth note (middle of first measure) as Busoni, Riemann, and Mason do. These are high authorities and the reading is legitimate, but I prefer the other.

INVENTION IN F.

(No. 8, 4th Grade.)

The Invention in F major is one of the most spirited and musical of the lot. Here, while the motive is carried out as thoroughly as in the first invention, the musical spirit is much more pronounced, the satisfaction of it

lying in the complete antithesis between the upward bounding opening motive and the answer to it with the scale running passage downwards in the second measure. These two measures together make up the theme, and a wonderfully clever and spirited piece Bach has written within this narrow compass. Not alone must the notes be played reliably, but more than that the bounding spirit must be brought out, the spontaneous musical life, as free in this little page as in many a difficult piece of many pages.

The contrast between the staccato in the first measure and the legato in the descending runs must always be made as strong as possible without overdoing. A light hand motion will aid the staccato, together with a slight finger staccato. The effect is very pointed.

SARABANDE IN E MINOR.

(5th English Suite, 4th Grade.)

In the Suite of Bach's time the Sarabande occupied the position now held by the slow movement of a sonata. It represented the moment of most intense interest and songful quality. In the present case the melody, while not modern in its spirit, still has not a little sentiment and flow of feeling. In playing it the singing quality and close legato are first in importance. Next to this the proper rise and fall of feeling as the melody ascends or descends. Particular care must be taken to give the soprano a slight preponderance in song quality over the alto, the notes of which played by the strong fingers are apt to be played too heavily. In the second measure where the melody comes to a repose and the bass voice leads up to the third measure, give the rising counterpoint in the bass a crescendo effect. In the 13th and

14th measures (not counting the repeat) there is a very curious mysterioso effect, quite like many to be found in Beethoven and Schumann. This dwelling upon the diminished chord is to be kept quite soft, but the little baritone voice is to be slightly brought out. In the 17th measure a very charming crescendo begins, sequence three times repeated in four successive measures, modulating from G first to A major, and then to B, only to subside later to the close. The proper movement is very important in this piece, since if it is played too slowly it drags; and if too fast it lacks repose. The quarters should be taken at from 60 to 66. Perhaps 63 will be about right.

PASSEPIED IN E MINOR.

(5th English Suite, 4th Grade.)

The Passepied in E minor from the 5th English Suite is another charming illustration of Bach's cleverness in two-voice writing. While the mode is minor, the spirit is bright and rather sprightly. Note in particular in the bass the imitation of the leading soprano idea, beginning with the third beat of the second measure, and again in the 10th measure, etc. The phrase-marks in the Peters edition are not altogether fortunate. The first phrase begins with the first note and ends with G. at the beginning of the second measure; then from E (2d beat), we go to the B at the beginning of fourth measure, etc., the measure form beginning with the third beat and ending with the second or first. This metrical form prevails mostly throughout. The same false phrasing meets us in the repetition of the principal idea in the relative major, m.16 to 24, and again in the free treatment of it, m.24 (last beat) to 32. The pedal can be used for accents (one beat at beginning of meas-

ure) and occasionally longer, as when the bass has an arpeggio form (m.5, 6, etc).

MENUET.

(From the 1st 'Cello Suite. 4th Grade.)

This lovely and poetic piece consists of two forms, the second being in D minor. The first part affords some delightful study in melody playing. The melody should be song-like, with full round tone yet never loud. It must sound as if it sang for its own pleasure, and not as made to sing by playing it more resolutely. Care must be exercised to have the soprano preponderate over the alto and chords, and the chord effects should always be in subjection to the singing melody. In other words, do not interrupt the singing of the soprano for the sake of more solid playing of the chords which accompany it. The second part (in minor) is to be delicate and never forced. The whole, while simple of construction, is full of beauty. The mood is quiet, the movement being about 60 to 72 for quarters.

CAPRICCIO ON THE ABSENCE OF A DEARLY LOVED BROTHER.

This curious experiment in program music is about the only work of the kind we have from Bach. Spitta says that it was composed, probably, in 1704 or 1705, when his older brother, Johann Jakob, determined to enter the Swedish guard as an oboe player, in the service of Charles XII. The suggestion for this kind of piece was already given in Kuhnau's six Biblical sonatas, published four years previously, each of which illustrated in music a Bible story. The idea of illustrating a story or a poetical scene by music was not new even then; it had been attempted by the Netherlandish composers,

and it was said that Froberger could depict whole histories on the clavier, "giving a representation of the persons present and taking part in it, with all their natural characters"; he also states that he was in possession of a suite by the same composer "in which the passage across the Rhine by the Count von Thurn and the danger he was exposed to from the river is most clearly set before our eyes and ears in twenty-six little pieces."

Bach's piece in this form is to be taken rather as a joke than as a serious effort. It consists of six little pieces. The first is Arioso, Adagio, in B flat: "Coaxing the Friend not to insist upon taking this journey"; second movement, fugato in G minor, "a representation of the casualties which might befall him in his journey." Third, Adagissimo, "a general lament for the Friend," in F minor, curiously enough written with three flats signature. Fourth, very short: "Here comes the Friend, who says it cannot be avoided and he must take his departure"; fifth, Aria of the Postilion, "poco allegro" in B flat. Sixth, Fugue, "in imitation of the cornet of the postilion."

PREAMBLE IN E MAJOR. FROM THE 6TH VIOLIN SONATA.

(6th Grade.)

The Preamble in E major is a pianoforte transcription of a movement written by Bach for violin solo. In its original form it is one of the most difficult pieces for violin; in its new form the spirit of the original is extremely well preserved, and the movement as a whole is full of life and motion and exuberance of feeling.

This Preamble or Prelude is in the form of an improvisation composed upon a very few leading ideas, which are intermingled in a charming manner. The

opening idea (mm.1 and 2) is very little used. In the original Bach refers to it at the close; the cases where it occurs in the arrangement (mm. 30, 31, 34, 35, 52, 80, 81, 84, 85, 91, etc.) are added by the arranger. Most of the development takes place upon the subject in mm.29 and 30, where we have it in the key of E. In mm. 33, 34 we have the same in C sharp major; again in mm.79 and 80, in A; and so on. Between the opening and this there is a second idea, a very lovely "effect" idea, which is quite as much an "effect" upon the violin in the original form as here upon the piano (mm.17 to 28); this idea occurs in mm.67 to 78. The Prelude as a whole is remarkable for the freedom of its harmonic treatment and the modulations. These, together with the exuberant rhythm and the bright melodic character, give it a charming and inspiring quality.

In playing it too great rapidity is not desirable; about 144 for quarters will be fast enough, and if well and evenly played it will be effective at a slightly slower speed. All the subtle "come and go" must be observed, the frequent little climaxes and the instant subsidence into a softer tone. The tempo, however, is kept up almost without modification, like a perpetual motion.

CHROMATIC FANTASIA AND FUGUE.

(8th Grade.)

One of the greatest clavier pieces written by Bach is the Chromatic Fantasia and Fugue, a work of the largest dimensions, extremely modern in spirit, beautiful in its musical and poetic conception, and full of that delicate fancy and humor which distinguished this great master more abundantly than perhaps any other composer who ever lived. While demanding for a first-rate

performance unusual powers on the part of the pianist, technical powers and a quick understanding of the suggested possibilities of musical expression, together with a mature and educated musical sensibility, the standard of playing is now so high that there are many clubs where some one can be found able to give at least a fair idea of this master work; and such a preliminary study, even if not wholly adequate, will nevertheless give an idea of its general build and character, and pave the way for a more perfect understanding of it when played by an artist.

The Chromatic Fantasia (working from the Von Buelow edition) consists of four principal ideas, which occur over and over again in contrasted forms. The first idea is a bravoura run, occupying the first two measures. This idea occurs again (m.17 to 26), and is suggested in a few other places. The second is the lovely harmonic idea contained in mm.3 to 14; a third idea is the lovely succession of chords arpeggio, beginning in m.28 and occupying the greater part of the interest up to m.32, where the fourth idea begins, a succession of short, recitative phrases, nearly all closing upon diminished chords and beautifully expressive both in melody and in harmonic succession. The fantasia rises to several great climaxes, the main one being in m.75. This movement concludes in m.80, where a lovely coda begins, the whole closing in m.85. This coda is one of the most beautiful passages anywhere to be found. It is a poem complete.

THE ITALIAN CONCERTO.

(8th Grade.)

The Italian Concerto of Bach is one of a large number of pieces under the general name of concertos which

he developed in the style of the Italian master Vivaldi, who wrote for the violin and for stringed instruments. The Italian Concerto in its complete form is in three movements, the first being bright and sprightly, the second the slow movement and the third a very lively one. The general disposition of the parts very much resembles the modern sonata. In the present program we have to do with the first movement only. It is remarkable for the variety of musical ideas it contains, the consistency with which they are treated, and the bright and sprightly, yet serious, effect produced by the work as a whole. The most characteristic element in the first movement is the principal subject, beginning in measure 1 and continuing four measures in the tonic. It is then repeated in the dominant. This is followed by a second half-period, coming to a close on the dominant in measure 15; and here begins in the left hand part a new idea which more or less prevails for six or seven measures. All of this belongs properly to the principal subject, which ends in measure 30. Then begins a very charming movement, also in the key of F, which continues to measure 53, where the first subject is suggested again in the dominant, but is brought in full and square upon the tonic in measure 57. It is, however, not carried out, but other ideas interfere, and the treatment is quite different from that in the first instance. Another pleasing episode is one upon the dominant in the relative minor beginning at the last end of measure 90. This, however, is short and requires little attention. The first subject is recurred to again in measure 103 in the key of B flat; also in measure 139 and 143, and its final return takes place in measure 162. Analysis is of but little use in a piece of this char-

acter, since three or four leading ideas recur over and over again in all sorts of keys and a great variety of chords, but always introduced in the happy and spontaneous manner which shows the master hand. The aesthetic impression of this piece is pleasing, animated and imaginative, and there is nothing in it of the morbid or the depressed.

THE FANTASIE IN C MINOR.

(6th Grade.)

This short movement is a very characteristic style of Bach's. The pith of it is contained in the first three measures, in which the principal subject is repeated three times. In measure 4 a pleasing relief is given by some running work in the right hand, but in measure 6 the original motive of the soprano returns in the bass in full, and this takes place again in measures 7, 8 and 9, the whole of the first subject concluding in measure 10. In measure 11 the second subject begins, a pleasing harmonic effect of no great depth, and so at length the cadence into the dominant and the double bars. This first part of the Fantasie should be repeated in order that the hearer may become more familiar with it. After the double bar we have the first of the original first part in a new key, but the carrying-out from measure 25 to 28 is different from the former. In measure 29 the harmonic idea occurs again, corresponding to that in measure 11, but differently treated, and in measure 38 the principal subject returns, and so at length the end in the 44th measure.

The general character of this piece is that of a study. It sounds as if it might have been written for a lesson. Yet the musical treatment is clever and in a sense as

spontaneous as that in the Italian Concerto already discussed; the present phase of the Bach spirit is much the same as that in the invention in C major, only the Fantasie in C minor is much more extended and weighty.

EDVARD HAGERUP GRIEG.

Born June 15, 1843, at Bergen, Norway.

Edvard Hagerup Grieg was born June 15, 1843, at Bergen, Norway. His mother was an enthusiastic musician and pianist, and under her instruction the boy made rapid progress, until at the age of 15 his musical gifts were so pronounced that by the advice of Ole Bull, he was sent to the conservatory of Leipsic, where he became a pupil of Moscheles and the other principal teachers. The three years' study in this famous musical center were by no means satisfactory to Grieg. There was a constant struggle between his fondness for Norwegian melody and the efforts of his teachers to make him write in a purely German manner. Accordingly he graduated from the Leipsic school in 1862 without any particular distinction, and without his remarkable talent having been recognized by any of the masters under whose personal charge his instruction had been carried on.

Later he went to study with the venerable Niels Gade at Copenhagen, and while there he formed a friendship with a young Norwegian musician, Rikard Nordaak, who died shortly afterwards. Nordaak was a pronounced Norwegian nationalist in his sentiment, and believed that the art of every country could best be developed from the themes peculiar to the country itself. Speaking of this friendship, Grieg says: "The scales fell from my eyes. From him I first learned to know the feelings of the people, their make and nature. We conspired against the effeminate Scandinavianism of Gade mixed with Mendelssohn, and we enthusiastically wan-

EDVARD HAGERUP GRIEG.

dered in the new path along which the northern school is now traveling."

Following out the new path, the next few years show a remarkable development of the talent of this young master. Two of the songs on the present program were written in 1869 and 1870. In 1865 and 1870 he visited Italy and held intercourse with Liszt in Rome. He also went back again to Leipsic for a short residence and for contact with other musicians. In Norway he began to attract a good deal of attention. His choral society, which he conducted at Christiania from 1867 to 1880, led to his composing several cantatas upon Scandinavian subjects. He also wrote a large number of songs upon poems by Norwegian writers, such as Bjornson, Ibsen, etc. His first recognition on a wider scale took place at Leipsic, where he played his piano concerto at a Gwandhaus Concert in 1879.

Concerning the peculiar style of Grieg's music, the following, by Dr. William Mason in the Century Magazine, March, 1894, is very much to the point:

"While original and spontaneous, his music is imbued with the old Norse melodies and folk-songs, which are distinguished from those of other Scandinavian nations by a certain robustness, ruggedness and abruptness in harmonic changes, that are for the most part in the minor key, and abound in peculiar rhythms so irregular as to seem almost without periodicity, or, in other words, almost without rhythm. Some of the older melodies are crude, harsh and barbarous. Many of them present such a succession of rough and abrupt rhythms without appreciable melody, as almost to prevent faithful and accurate notation. Grieg is always true to the Norwegian coloring, and the freedom of gesture and motion char-

acteristic of peasant life is in his music. The strong contrast produced by marked emphasis and rhythm combined with syncopation, the constant recurring effect of light and shade through proper attention to dynamics, are very marked. He is, however, always within the bounds of good taste, and is never excessive or extravagant."

The Norwegian coloring in Grieg's music is due to peculiarly Norwegian turns of melody, and the use of occasional quaint minor chords in the harmony. Scientifically speaking, the latter peculiarities are due to the use of obsolete scales in the "church modes," particularly the Mixolydian, from sol to sol, and the Hyperdorian, from la to la with minor seventh. The Norwegian influence is further to be seen in the titles affixed to these pieces, which are nearly all of Norwegian origin.

In consequence of these peculiarities of Grieg, his music forms a welcome addition to the world's store, in which the leading cadences of German and Italian art have been worn well nigh threadbare, so that it is only through the infusion of new blood from Slavic and northern sources that striking results have latterly been obtained.

Grieg lives near Bergen, Norway, excepting when compelled to seek a milder climate on account of pulmonary weakness. Dr. William Mason of New York paid him a visit in 1890, and gives the following account of the man and his charming residence:

"On the afternoon of July 1, 1890, having received an invitation from Grieg, I made him a short visit at Villa Troldhangen, his summer home, situated on the borders of the Nordsvand, a drive of about an hour and a half

from Bergen. His house is of hardwood throughout, very substantial, and at the same time cozy and comfortable. The front door opens from the sitting- or music-room directly upon the lawn, without any intermediate hallway. The grounds are beautiful and in many places thick with forest trees and shrubs, while here and there a clearing brings to view the waters of the fjord. The wild flowers, with their bright, rich colors, were especially attractive. Mrs. Grieg, a very charming woman of bright and cheerful disposition, entertains in a genial way. She is an excellent musician and singer, and has accompanied her husband on most of his concert tours. Her earnest and heartful singing, enhanced and supplemented by her husband's exquisite accompaniments on the pianoforte, has an effect of spontaneity as though improvised, and the result is in every way a genuine musical delight.

Grieg himself is genial, cultured and unaffected. He has a keen intelligence, and a cheerful disposition, which he retains notwithstanding the constant care of his health, occasioned by a serious pulmonary affection contracted while studying at Leipsic. He is short in stature and has a large and imposing head. His expression is serious, earnest and artless, and he is by nature repugnant to anything like posing. He leads a very retired life, rarely going out, and then only on extraordinary occasions. He is patriotic and public spirited, takes a constant interest in whatever affects the welfare of his country, and he has felt much concerned about the political changes now going on in Norway. His intense nationality, as well as his marked individuality, find constant expression in his music, the originality and style of which are unmistakable."

NOTES UPON THE GRIEG SELECTIONS.

Like all the more prominent modern composers, Grieg has distinguished himself in his songs, of which the number now reaches to well nigh a hundred. Those upon the present program are taken from the first volume of Grieg's songs, in the edition Peters, No. 466A.

One of the most characteristic and beautiful of these songs is "Margaret's Cradle Song," the poem of which is by Ibsen. It is a pity that the poem has only one verse, the sentiment is so naive and the musical expression so pleasing. If we were to search for characteristic expression peculiar to Grieg, we might find it in the third measure of this song over the words "To heaven seems to rise" where the progression from the seventh of the scale down to the fifth, and then the parallel fifths between the soprano and bass in the last half measure, make a harmonic fault which in a student would meet with immediate reprobation.

THE PEER GYNT SUITE.

Voices of the Morning. (Morgenstimmung.)
The Death of Aasa. (Ases Tod.)
Anitra's Dance. (Anitra's Tanz.)
In the Halls of the Mountain King.

The Peer Gynt Suite was named after a poem by Ibsen, and the names of the people in the suite are those of the poem, but there is scarcely any other connection between them. The first movement is of a pastoral character, according to its title representing the spirit of the morning in the mountains, the freshness, the brightness, the simplicity, the purity of a mountain morning. Otherwise this movement might be classed at a Prelude, which it is.

Aase was the mother of Peer Gynt, who on his own part was a sort of Norwegian ne'er-do-well, who left his poor mother alone in her mountain cabin while he went the world over in pursuit of adventures—adventures also found. While he is away poor Aase dies alone in her cabin upon the mountain side, far from the habitations of men. The music here is a funeral march. All that it has appertaining to Peer Gynt or his mother, Aase, consists in the Norwegian tone of the music.

Anitra was a fascinating minx of the desert, whom Peer Gynt encountered one time at the very height of his success in masquerading as the Prophet. Her fascinations so entranced him that she got from him successively his ring, his horse, his apparel and his money, and capered off upon his steed, while the pseudo prophet was left to pursue his inglorious way on foot. None of this appears in the music but the witching grace of Anitra—a grace more noticeable in the orchestral version than in the plainer piano copy. It is simply a light and graceful mazurka, which would sound just as well under any other name and suggestion.

The Mountain King of Norwegian mythology was a sort of gnome or brownie fairy, who lived in subterdanean splendor and merrymaking beneath the icy coverings of the remote mountain tops of Norway. In one of his adventures Peer Gynt encounters an attractive lady who takes him home with her. She proves to be the daughter of the Mountain King, and great fun the gnomes have with the ignoble intruder. This is the spirit and the meaning of the finale of this suite. Otherwise considered the piece is a sort of grotesque galop, worked up from very low and quasi subterranean beginnings, low in the bass, to the full powers of the in-

strument. At the end the phantasm vanishes into the distance.

Aesthetically considered this piece is to be praised for a certain novelty of tone; but the admiration is restricted to the degree proper to playful phantasy as distinguished from the high and pure soaring of the free imagination dealing with the noblest themes.

"GOOD MORNING."

(Grieg Album, Peters 466A.)

Very charming and delightful in every way is the second song "Morning is Breaking, Rises the Sun" on a poem by Bjornson. In this piece, while it would not be easy to say of any phrase that it might not have been written by a German, the succession of phrases certainly would never have had a German origin. The melody is free, bright, playful, the rhythm bright and pleasing, and the whole effect peculiarly charming.

NORWEGIAN BRIDAL PROCESSION PASSING BY.

(From the Folk Life. 4th Grade.)

One of the most popular of Grieg's pieces is that from a suite entitled "From the Folk Life." It is called "Norwegian Bridal Procession Passing By." In effect it is a march with strong and peasant-like rhythm, and with a curious combination of pedal harmonies in which a new chord appears upon the same bass note that we have already had with its own chord. In this manner the entire first period is voiced on the fifth E-B, which is reiterated very much in the same manner as the drone of the bagpipe. All through the next twenty measures the bass remains on B. After this there is a period of indecision and a variety of chords are presented, and

finally after some delay the original theme is resumed, but this time with a new voice added in the bass which has the effect of obscuring the peculiar insistence of the bass note E. The march becomes very brilliant, and then gradually dies away and disappears in the distance.

Program II

HAYDN:

Adagio in B flat (12 Little Pieces, No. 1.)
Allegro in F (12 Little Pieces, No. 2.)
Andante from the Surprise Symphony.
Presto in D. No. 4.
Romanza in E flat. No. 8.
Menuetto in F. No. 10.
Sonata in D Major. (No. 7, Schirmer.)
Finale, Sonata in E flat. (No. 3, Schirmer.)
Variations, "God Save the Emperor."
"My Mother Bids Me Bind My Hair."
Trio: "On Thee Each Living Soul Awaits." From the "Creation."
Symphony in D Major. (Schirmer, 4 hds.)
Andante in F Minor, with variations.

CORELLI:

Sonatas.

JENSEN:

Trumpet Piece. Op. 33, No. 2.
Laendler. Op. 33, No. 4.
Elfin Dance. Op. 33, No. 5.
First Waltz. Op. 33, No. 7.
Minuet. Op. 33, No. 11.
Children's March. Op. 33, No. 12.
"Linger, Oh Hours." Op. 35, No. 3.
"Art Sleeping, My Maiden." Op. 21, No. 3.
"Murmuring Breezes of Scented Air." Op. 21, No. 4.

II. HAYDN AND JENSEN.

JOSEPH HAYDN.

Born at Rohrau, April 1, 1732.
Died at Vienna, May 31, 1809.

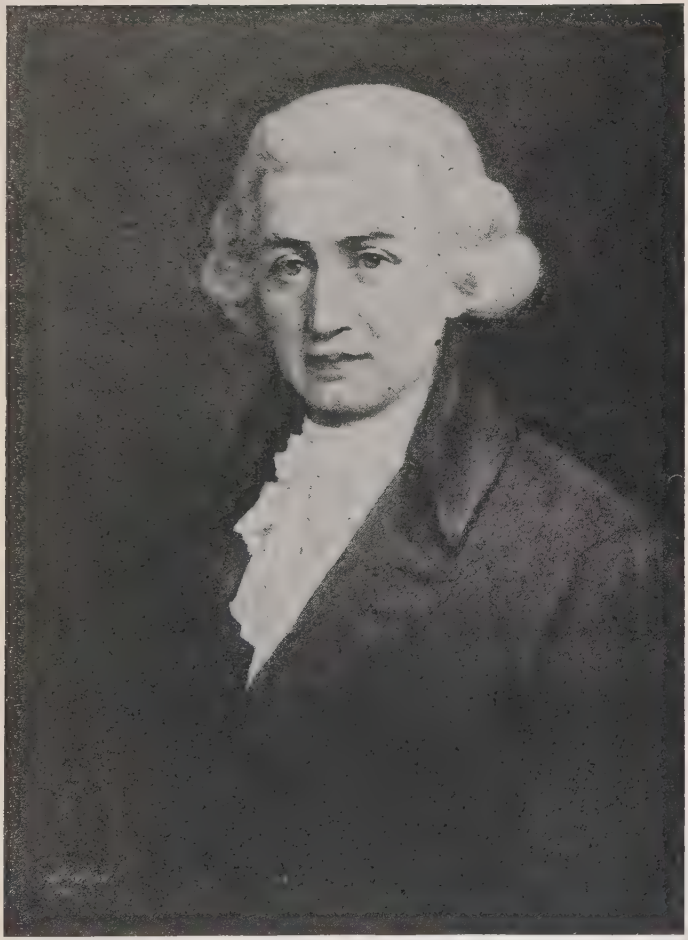
For Biographical sketch, read History, pages 284 to 291.

A NEARER VIEW OF "PAPA HAYDN" AND HIS MUSIC.

In the same way that Bach, coming from a long line of professional musicians, represents the purely musical element carried to its logical conclusion, so Haydn, coming from a purely peasant stock, represents the entrance into cultivated music of the spirit of the people's song.

The fundamental coloring of most of Haydn's music is cheerful, sometimes humoristic, occasionally strong and deep; but the general run of it is cheerful and optimistic. This will be seen in all the selections to be studied. If Haydn, for caprice, selects a sad motive, one in a minor key, almost immediately the sun breaks through the clouds and his native good cheer rules.

Now, first to explain what we mean by "people's song" in the music of Haydn: The people's songs are those popular melodies which spring up hardly any can tell how, and which, proving attractive to the popular ear, are caught up and sung and played by every one. Sometimes these melodies undergo modifications while passing along from one self-taught musician to another;



JOSEPH HAYDN.

but such modifications are almost always in the direction of greater simplicity, a more perfect symmetry, and a more agreeable melodic finish. For instance, the first period of the sonata in C major (No. 5, Schirmer edition, eight measures) is almost exactly a folk-song type. It is symmetrical (having a like length and a like rhythm for each phrase), and the harmony concludes itself up upon the tonic. Another example is the eight measures of the Finale of sonata in E flat (No. 3, Edition Schirmer). Here the period ends in upon the dominant, but this also sometimes takes place in popular melodies, though never in the more simple form of them. A folk-song, then, has to be based upon very simple harmonies, and there must be some sort of catchy melody to it. All of these conditions are fulfilled in these melodies of Haydn. It is, however, quite rare to find in the works of Haydn melodies which stop short in the "folk-tone," i. e., remain in the exact spirit of popular melodies. Generally, after an opening of this kind, he goes on with a development which is purely musical; in this, while the spirit of the melody is preserved, he adds one after another of the elements of musical surprise—at times almost witticisms. Take, for instance, the first part of the Andante of the famous "Surprise" symphony. This is the simplest possible melody, moving along the track of the two main chords of the key. It also proceeds softly and unostentatiously. But at the very end of the period, when all hearers are not alone settled down to this soft and leisurely gait, but have also foreseen the end of the period and are paying still less attention than at the beginning (the impression being that all is said that is to be said), suddenly there is a very loud chord by the full orchestra, and some peculiarly vicious strokes of the

drums. Everybody starts in surprise, especially the ladies, as Haydn foresaw. This expedient, which occurs in one of the symphony's written for Salomon at London, was probably a recollection of a similar expedient employed sometimes to arouse the attention of the grand visitors at Esterhaz, visitors not so musical nor so attentive as the genial Prince himself.

It is not possible to say whether Haydn was influenced in the direction of employing melodies of simple and naive cut by the Italians. Corelli, the Italian violinist, had written many pieces for violin and various combinations of instruments, in which the same popular type of melody prevails; and this was about a hundred years before Haydn. Tartini, the great Italian violinist, fifty years before Haydn, wrote many pieces in the same style, and it is not at all impossible that Porpora, the great Italian composer and teacher of singing, who made so many suggestions to Haydn, may have put him upon this track. More likely, however, the spirit of this popular music was "in the air," was, in fact, Haydn's native musical tendency, all his technical training being superimposed upon this foundation. Such, I think, is the true state of the case, and this explains the general build of his music.

Period I and period III are quite alike, except the ending, which in the first case is into the dominant, and the second a complete close upon the tonic. Then begins (last beat of measure 24) a second part, also consisting of three periods. He then recalls the first theme a little, but changes the mode, and gives it with modifications, in the E flat minor. Then at length we return to the theme in its original form, and so the composition comes to an end. The works of Bach or those of the

sons of Bach, will be searched in vain to find a similar movement. Even so popular a theme, it would be very difficult, if not impossible, to find in any of their works; and the working out would be very different and far more elaborate and less simple and satisfactory.

Haydn was more than half right in his famous dictum that it did not matter so much what the idea was as the manner of its treatment. By dint of endless practice and writing incessantly for a half century he made himself a composer of most ready invention and sound taste. That he had not so much to say of heart-stirring profundity was, perhaps quite as well for his purpose and for the happiness of his noble hearers. It was his primary duty to be interesting, and next to that to be sprightly. To have been a bore would have brought his duties to a summary end. Still we must not make the mistake of confusing the popularity which Haydn sought with that which composers nowadays seek. Haydn's master, Prince Esterhazy, was a cultivated amateur musician, no doubt well taught and familiar with everything of importance which had been written up to that time. He was, therefore, a genial judge, ready to be pleased with everything which ought to have pleased him. Moreover, in the same way that Prince Esterhazy's attention had been called to the "little blackamoor," Haydn, by hearing one of his works at Count Morzin's, so many a princely visitor at Esterhaz was no doubt ready to comment upon the sprightliness and charming musical qualities of the Prince's musical conductor, Haydn again. In short, Haydn had that something which makes his work interesting. It was very doubtful whether the most careful scrutiny would ever discover in Haydn's music, written while in the Esterhazy

service, any inferiority to that written later, except that in the later case, having an entirely new audience to address, he was able to put in everything which he had found best in his previous works. The Salomon symphonies, therefore, may be taken as a sort of summary of Haydn's entire musical imagination.

RUBINSTEIN ON THE MUSIC OF HAYDN.

It is scarcely possible to imagine a truer picture of the last quarter of the XVIII century until 1825, than is sung in the works of Haydn, Mozart, Beethoven and Schubert, especially with reference to Vienna. This amiable, genial, merry, naive, careless tone; not touching, in the slightest degree, upon the weal or woe of mankind, or the spirit of the world and its sorrows; bringing his Maecenas (Prince Esterhazy) a new symphony or a new string quartet almost every Sunday, that good old gentleman, with his pockets full of bon-bons (in a musical sense) for the children (the public)); however, always ready to give the badly behaved a sharp reprimand; the good-natured, faithful subject and functionary, the just and strict teacher, the good-souled pastor, the distinguished citizen in powdered perruque and cue, in a long, broad frock, in frill and lace, in buckled shoes—all that I hear in the music of Haydn.

Whenever I play or hear his compositions, I see his public; ladies who, on account of the prevailing toilette, can scarcely move themselves, and who smile and nod, applauding with their fans his graceful melodies and naive musical merit. Gentlemen, who, taking a pinch of snuff, snap the box-lid down with the words: "Nay, after all, there is nothing to compare with our good old Haydn."

We have to thank him for very much as regards instrumental music. He brought the symphonic orchestra almost to Beethoven's maturity, stamped the string quartet as one of the most noble and most beautiful forms of music, gave grace and elegance to pianoforte composition and technique, and enriched, broadened and systematized instrumental forms. He is a remarkable personage in the art.

HAYDN AND HIS "TEMPEST."

One night, when Haydn and a few companions were playing trios before some of the wealthy houses of Vienna, hoping in this way to gain a certain trifle of ready cash, they happened to stop under the window of Bernadone Curtz, the director of the theater. Down rushed the director in great excitement.

"Who are you?" he shrieked.

"Joseph Haydn."

"Whose music is that?"

"Mine."

"The deuce it is! And at your age, too!"

"Why not? I must begin with something."

"Come along upstairs."

And so the enthusiastic director was soon explaining to Haydn his libretto, "The Devil on Two Sticks," for which he wished Haydn to write music according to his directions. It was no easy task, for the music was to represent all sorts of things, catastrophes, fiascos, tempests. The tempest drove both to despair, for neither of them had ever seen one.

Haydn sat at the piano, banging away in despair; behind him stood the director fuming, raving and explaining what he did not understand to Haydn, who did not

understand him. At last, in a fit of distraction, the pianist, opening wide his arms and raising them aloft, brought down his fists simultaneously on the two extremities of the key-board, and then rapidly drawing them together until they met in the middle, made a clean sweep of all the white keys.

"Bravo, bravo, that's it—that's the tempest!" cried Curtz; and jumping wildly about, he finally threw his arms around the musician, who had summoned the spirits from the vasty deep, and afterwards paid him one hundred and thirty florins for the music, "the storm at sea" included. H. W. HAWEIS.

CHARACTERIZATIONS OF THE SELECTIONS IN DETAIL.

ANDANTE GRAZIOSO.

(12 Little Pieces, No. 1. 3d Grade.)

Very soft and flowing, not stiff, but flexible, like a melody well played by a string quartet. All the voices must have a melodic flavor, and the soprano must predominate, like a beautiful song. Observe the charming effects of the chromatics in measures 1, 3, 4, 5 and the diminished seventh in 6, and lovely chromatic chords in the measure following. After the double bar the music modulates into C minor, and then later into E flat (m. 12 and 13), but only to pass back to its original key by a lovely chromatic tone (last beat in m.13).

"And peasant girls, with deep blue eyes,
And hands which offer early flowers,
Walk smiling o'er this paradise."

—Lord Byron.

ALLEGRO IN F.

(12 Little Pieces, No. 2. 2d Grade.

Here again we have a complete piece of music in miniature. The characteristic note is the eighth note,

and the motion is quick, almost hurried. After the double bar some charming syncopations begin (last note of m. 8, 10, 12, etc.) In these there is no rhythmic syncopation, in the sense of taking a tone and holding it over; but the strong phrasing and the sequence give a syncopated effect. (Note. In this syncopation the note upon the fourth beat is accented as well as the "one" immediately following.)

"Gaily we leaped the crag and swam the pool,
And swept with dimpling eddies round the rock,
And glided between shaded meadow banks."
—William Cullen Bryant.

ANDANTE FROM "SURPRISE" SYMPHONY.

(Album, No. 15. 3d Grade.)

An Abridgement of the famous "Surprise" movement. Note the quiet movement and then the very loud chord at the close of the line. The whole very songful and melodious.

"That fawn-skin-dappled hair of hers,
And the blue eye
Dear and dewy,
And that infantine fresh air of hers."

PRESTO IN D MAJOR.

(12 Little Pieces, No. 4. 3d Grade.)

Again a complete piece of music in miniature. Note the quick movement, the pleasing symmetry of the melody and the modern character of the whole, the charmingly conceived chromatic notes, emphasizing the modulations. (Measures 2, 3, 5, 6, 7, etc.) In the second strain observe the lively imitation between the bass and the soprano.

"Did young people take their pleasure when the sea was warm in May?
Balls and masks begun at midnight, burning ever to mid-day,
When they made up fresh adventures for the morrow, do you say?"
—Robert Browning.

ROMANZA IN E FLAT.

12 Little Pieces, No. 8. 3d Grade.

A very reposeful tone-poem, a song of twilight, of evening. Note the charming enlivenment produced by the eighth note motion in the bass of the second strain. The melody all the time reposeful, song-like, not hurrying or in any way excited.

"Yon hanging woods, that touch'd by autumn seem
As if they were blossoming hues of fire and gold;
The flower-like woods, most lovely in decay,
The many clouds, the sea, the rock, the sands,
Lie in the silent moonshine."

—Samuel Taylor Coleridge.

MENUETTO IN F.

(12 Little Pieces, No. 10. 3 Grade.)

In this Menuetto we have a very characteristic illustration of Haydn's genius, and at the same time a curious similarity to a melody in one of Mozart's sonatas (to be noted in the next program). Very light and dainty, not hurried, yet not dragging. In Haydn's time they probably played it at about 126 for quarters. We now play these movements much faster. The "Trio" is in the same key as the principal part, in the same manner as the successive movements of the Suite. In modern usage (and in all since Beethoven) this movement would have been in some nearly related key (B flat, G minor, or even D flat).

"Sweet breeze, thou only, if I guess aright,
Lifteth the feathers of the robin's breast,
That swells his little breast, so full of song,
Singing above me, on the mountain ash."

—Samuel Taylor Coleridge.

FIRST MOVEMENT FROM SONATA IN D MAJOR.

(No. 7, Schirmer. 4th Grade.)

This sonata is one of the best illustrations of Haydn's style. The main idea is very sprightly and pleasing,

and is carried out in a lovely manner. The second idea, entering in measure 17, is only a slight contrast with the principal theme. We shall find in Mozart and Beethoven uniformly a greater contrast between these two important parts of the sonata movement. The Elaboration (one page following the double bar) is clever and quite in the manner of a string quartet or orchestra, without any regard for the inconvenience of the left hand in taking up a lively melody of this kind. The impression of the entire movement is bright, good-tempered, sparkling and strong. The slow movement following is not sufficiently good for our purpose as an illustration. The finale is very sprightly, but too long spun out for modern ideas. The short movements already given illustrate this phase of Haydn's imagination well enough. (Nos. 2 and 4.)

FINALE. TEMPO DI MENUETTO.

(Sonata in E Flat, No. 3 Schirmer. 4th Grade.)

A very charming movement in minuet movement. The melody is graceful and the harmony agreeable, while the rhythm is delightful. After the theme has been carried out in major it is treated in minor (3d page of copy), after which the theme returns unchanged. Pleasing and well done.

"MY MOTHER BIDS ME BIND MY HAIR."

(12 Canzonett. No. 3.)

"My mother bids me bind my hair
With bands of rosy hue,
Tie up my sleeves with ribbons rare,
And lace my bodice blue."

This naive and delightful song is from a set of twelve Canzonets which were formerly much sung in England,

It is praised for its charming melody and the sweet and naive spirit pervading it.

"GOD SAVE THE EMPEROR."

(Theme and Variations, from String Quartette. The Smaller Piece of Haydn. B. & H.)

As an example of Haydn's musicianship in its stronger development, let us take the well-known Austrian Hymn, which he composed as the subject for a slow movement in a string quartet. In the first variation the lower voice has the melody unchanged, while the other instruments have a running counterpoint.

In the second variation the melody remains in the lower voices, but the accompaniment has become stronger, more impassioned. (Observe the syncopations, both harmonic and rhythmic.) In the third variation the melody changes about from soprano to alto, and the accompaniment is light, but always flowing, like a song for stringed instruments. In the fourth variation the harmony is modified somewhat.

ANDANTE WITH VARIATIONS IN F MINOR.

(6th Grade.)

On the whole the most serious piece of Haydn's work for piano is perhaps the well-known air and variations in F minor. The theme of this piece is long, being a short movement in itself, running to twenty-nine measures without the repeats. It is taken quite seriously, in a movement more adagio than andante. (About 84 for eighths). Everything turns upon giving the left hand part as much weight and seriousness of meaning as that of the right hand. The first measure in the left hand part is the key to the whole. After the theme there is a ritornello or interlude, of twenty measures in the key

of F major. Then comes the first variation proper, in which the theme is treated in syncopation, the right hand coming in upon the half beat. After this the ritornello again, also with a variation. Then the second variation, in which the theme is embellished with running work as contrast, at first for right hand, later for left. Then the part in F major again, with a variation and then the theme in its third variation, which is now expanded and given a variety of modifications, some of which are very chromatic. Finally, without break, a coda of about seventeen measures, in which the principal theme is still the ruling motive.

For the time when these variations were written, this is a well-made and serious piece of music, having not a little of poetic quality in the treatment and a good deal of understanding of what can be done upon the piano in the way of tone-color.

SYMPHONY IN D MAJOR, No. 5.

(Schirmer Edition. Four Hands. 4th Grade.)

Among the twelve symphonies composing the two sets Hadyn had published in London, which now are the works mainly representing him, the fifth in D major is perhaps one of the most pleasing. Its spirit is less serious than some of the others, but it is peculiarly in the amiable vein which is the distinguishing characteristic of the best works of this genial master.

The work opens with a serious introduction of twenty measures. Then follows the allegro, a lively, bright and pleasing movement. The main divisions are indicated in the Schirmer edition by the letters A, B, C, etc., and need not be repeated here. Throughout the first movement the spirit of lightness and agreeable pastime prevails.

The second movement, in G major, is a largo cantabile of peculiarly flowing and agreeable melody. The rate of speed should be about 60 for quarters. The second subject, with triplet accompaniment, begins in measure 31. In the middle of the movement there are some pleasing modulations.

The Menuetto continues the genial vein of the work. The movement not too fast (about 136 for quarters).

The Finale is presto, very light and playful.

THE VIOLIN AND ITS MUSIC.

In the course of the development of the art of music, great influence has been exercised by the different musical instruments themselves. During long periods the ideals of tone have been kept stationary by the exclusive popularity of some one type of instrument. In ancient Greece, for example, the one instrument of art-music was the lyre, a small stringed instrument, which for most of its time had only seven strings and therefore produced only seven tones. The tones also were very short, probably much shorter than the tone of a violin when the string is plucked by the finger instead of being incited by the bow. As a consequence of the limitation of tone-incitation to the narrow range of this one instrument, the tonal ideals of the Greeks remained undeveloped, and although they had a great deal of sentiment for music they never developed their tonal sense as we now understand it and as modern music requires it. They had neither a flowing melody nor any kind of harmony.

In the middle ages, particularly between 1250 A. D. and 1450, the organ was the instrument associated with

the highest use of music—namely that for the church. Owing to the sustained tone of the organ and its ability of carrying several parts at once, the organ had a powerful influence upon the development of that part of harmony which we call counterpoint.

The lute, also, which had seven strings and a long finger board, giving it a command of three or four octaves of the chromatic scale, exercised a great influence upon the development of a sense of chords and chord relations and its influence was perhaps strengthened by its habit of needing tuning all the time—the tuning naturally exercising the ear and making it more discriminating.

The most important instrument of modern music is undoubtedly the violin, to which we are indebted for all those impassioned womanly melodies, of which our modern music is full; melodies which are imitated upon every instrument capable of melody, but performed in their perfection by the violin alone. It was the great Italian composer, Monteverde, who in 1608 placed the violin at the head of the opera orchestra. Some time after Monteverde came another great Italian genius, Arcangelo Corelli, who published a variety of compositions for the violin which illustrated its capacity in a way until then unknown. As this chapter in the history of music had great influence upon all later composers, Bach, Handel, Haydn, Mozart, Beethoven and all having been fond of the instrument and writing for it some of their most beautiful ideas, it is necessary in this place to learn more about the beginnings of violin music.

ARCANGELO CORELLI.

BY THEODORE SPIERING.

The first violins were made in Italy in the early part of the sixteenth century. In the comparatively short interval of one hundred and fifty years, violin making reached the zenith of its development through Antonius Stradivarius and Joseph Guarnerius. This rapid development of the instrument furthered the advancement of violin playing to such a degree that toward the end of the seventeenth century there were many violinists of note.

Corelli was born in 1653, in Fusignano, near Imola, in Italy. Little is known of his early life. We know, however, that he studied the violin with Bassani and theory with Simonelli. It appears that in 1672 he went to Paris, and from there to Germany, where for a number of years he held an appointment at the Court of Bavaria. In 1681 we find him back in Rome, established in the friendship of the Cardinal Ottoboni, who at that period was the most influential patron of musical art, and at whose palace private orchestral concerts were given which soon became universally renowned. Foreign artists were often present and it is but natural that Handel, during his Roman sojourn, was a well-known figure at these gatherings. Corelli, whom the Cardinal appointed conductor, remained in this position the rest of his life.

The compositions which first made Corelli celebrated were the forty-eight sonatas for two violins, cello and figured bass, which were published in four sets, each containing twelve sonatas. The first set, Op. 1, came out in 1683; Op. 2 appeared at Rome in 1685; Op. 3 at Modena in 1689, and Op. 4 at Bologna in 1694. The sonatas of the first and third sets were intended for the church, those of the second and fourth for secular chamber performances.

Corelli's early works distinctly bear the stamp of the compositions of his predecessors. Bassani's influence is especially noticeable. However, we soon find him freeing himself from this influence and developing a style which is characterized by conciseness of form, lucidity of thought and earnestness of expression.

It is his fifth work, twelve sonatas for violin, published at Rome in 1700, which spread his fame as the founder of methodical violin playing. Students flocked to him from every land and his "Opera Quinta" was taken up as a school work in all countries. It may here be stated that Corelli used a Strad, which proves that the value of these instruments must have been immediately recognized by the players of that time.

The year 1712 witnessed the publication of Corelli's sixth and last work: the twelve Concerti Grossi, in which unquestionably he gave the world the foundation for orchestral composition. A complete modern edition of his works was published by Augener & Co., London, edited by Joachim and Chrysander. During his entire life, Corelli was the worshiped idol of his countrymen. They showered upon him such epithets as "Maestro dei Maestri," "Virtuosissimo di Violino e vero Orfeo di

Nostri Tempi." When death came on January 13, 1713, his ashes were given a resting place in the Pantheon beside those of Raphael.

SHORT ANALYSIS OF THREE SONATAS BY CORELLI.

Three of Corelli's sonatas stand out in bold relief. They belong to the second set of six which he published as opus 5 (Rome, 1700). The full title page reading: Preludii, Allemande, Correnti, Ighe, Sarabande, Ga votte e Fillia, a Violino Solo e Violine o Cimbalo.

EIGHTH SONATA.

This is a suite of four movements, all in the key of E minor. The preludio, in 3-4 time, is a largo of wonderful breadth and depth of feeling. The next movement, an allemanda (allegro 4-4 time), is written in a lively vein and presents quite a study in bowing, especially the first six bars, in which there is continual crossing and re-crossing of strings. The third movement, a rather somber sarabande (largo 3-4 time), with a continuous contrapuntal accompaniment, serves by way of contrast, to emphasize strongly the unrestrained character of the giga (allegro 12-8 time), which brings the suite to a close.

TENTH SONATA.

This sonata consists of the following five movements, all in the key of F: Preludio (adagio 4-4), allemanda (allegro 4-4), sarabanda (largo 3-4), gavotte (allegro 4-4), giga (allegro 6-9). With the exception of the first movement, which is very stately and dignified, the remainder of the suite is characterized by a spirit of joyousness and exuberance which is truly refreshing. Even

the sarabande (although marked largo) is really an allegretto of dignified character. The gavotte forms the theme of Tartini's fifty variations, entitled "L'Art de L'Archet."

Breitkopf and Hartel have published an album of the less difficult sonatas by masters of the seventeenth and eighteenth centuries (Volks Ausgabe, 376), in which both these suites are contained, somewhat modernized by the revision of David, it is true, but none the less interesting. They do not offer any material degree of difficulty for the left hand, as they do not go beyond the third position.

TWELFTH SONATA.

The twelfth sonata, or follia, as it is called, is a set of twenty-two variations on a Spanish dance theme. This theme seems to have been a popular one with the composers of Corelli's time, as we find it being used again and again. As in the case of the Chaconnes of Bach and Handel, the cantus firmus lies in the bass. Cherubini in his overture, "L'Hotellerie Portugaise," used the first eight bars of this same cantus firmus as the fundamental idea of the introductory movement. These Folies d'Espagne, as they are called in Ferdinand David's "Hohe Schule des Violinspiels" (Breitkopf & Hartel) are undoubtedly Corelli's greatest work for the violin. Entirely in the key of D minor, these twenty-two variations represent a wealth of rhythmic invention which is marvelous. Although seldom going beyond the third position, this sonata is somewhat more difficult than the two preceding ones, owing to the more intricate nature of the bowing.

ADOLF JENSEN.

Born January 12, 1837, at Konigsburg, Prussia.
Died January 23, 1879, at Baden-Baden.

Adolf Jensen occupies an intermediate position in the world of music. Of great natural talent, thoroughly musical in all his works, he is to be classed with those composers of the Scandinavian countries who, along with much of the influence of Schumann and Mendelssohn, also manifest elements of originality. Jensen showed his talent for music at an early age, and, even before he had received instruction in composition, he had written a number of pieces. His teachers were at first Marpurg and Louis Ehlert. At different times he occupied various official positions as teacher of music in Russia, as teacher of piano of the advanced pupils in Tausig's school in Berlin, conductor at Posen, etc., pupil of the venerable Niels Gade at Copenhagen, etc. Later, owing to uncertain health, he withdrew from Tausig's school and settled at Graz, and later died at Baden-Baden.

Jensen is distinguished primarily for his songs, of which he published many. He also wrote charming lyric pieces and other small forms for the pianoforte. In all these the musical quality is unmistakable, the suggestion of Schumann not to be concealed, while at the same time they are of undoubted originality. His part-songs manifest similar qualities, as also do his few compositions for orchestra.

It is unfortunate that a composer so gifted for the pro-

ADOLF JENSEN.

duction of pieces in small forms did not write a variety of still easier pieces suitable for children. Among the easiest of his piano works are those in the accompanying program.

The full list of Jensen's works embrace a large number of songs, piano collections entitled "Inner Voices," opus 2, "Wanderbilder," op. 17, "Idylles," opus 43, "Eroticon," opus 44, "Wedding Music," four hands, opus 45, Sonata, opus 25, fancy pieces, dances, nocturnes, etc. He also wrote an oratorio, "Jephtha's Daughter," an orchestral piece called "The Journey to Emmaus," and one opera, never performed, "Turandot."

ANNOTATIONS UPON THE JENSEN SELECTIONS.

Of Jensen's music in general it is to be noted that everything is song-like in character. A lyric melody, sometimes a mood more quick and energetic, but always, whether his music is for instruments or for voice, it is conceived as a song, and as a song it is to be performed. Hence we do not find so strong contrasts in these selections as might easily occur in almost any other good author. Everything in Jensen is musical, his sense of harmony is quick and his command of unusual and chromatic harmonies charming. Hence in the playing a proper tempo and a musical expression are the main qualities.

TRUMPET PIECE. Op. 33, No. 2.

(3d Grade.)

This piece represents a lively trumpet salutation, and it is very important to secure the ringing, telling tone of the trumpet. The harmonic changes are such as to require quite a bit of practicing (measures 10 to 12, etc.),

but the difficulty is one which will soon yield to practice. The spirit of the piece is jubilant and inspiring.

LAENDLER. Op. 33, No. 4.

(3d Grade.)

The so-called "laendler" waltzes are the popular folk dances of the Tyrolian peasantry. The harmony is always simple and the movement lively and agreeable. The interpretation should be light, buoyant, and musical, and not boisterous or very fast. This of Jensen is, of course, an idealized version of the more simple peasant formula.

ELFIN DANCE. Op. 33, No. 5.

(4th Grade.)

A light, elastic dance poem, suggesting the play of fairies. It should be played in accordance with its name and ideal, everything clear and distinct, yet nothing heavy or protuberant.

FIRST WALTZ. Opus. 33, No. 7.

(4th Grade.)

A delicately conceived waltz in moderate movement (about 112 for quarters) with a pleasant swinging motion. Always delicate and musical.

MINUET. Op. 33, No. 11.

(4th Grade.)

A moderate movement, distinctly delivered, with care to hold out the long tones in the middle registers, since these are intended to bind the whole into a closer effect. Quiet, stately, as in the olden time. (About 108 for quarters.)

CHILDREN'S MARCH. Op. 33, No. 12.

(4th Grade.)

A child's march which in the second period has some-

thing which is not childish. To be played in a clear, vigorous and well rhythmed manner.

"LINGER, O HOURS." Op. 35, No. 3.

This beautiful melody set to words by Otto Roquette, is one of the most characteristic of Jensen. The melody is sweet, the harmonies soft and well modulated, and the correspondence between the music and the poem well managed. It is to be sung very quitely and with expression.

"ART SLEEPING, MY MAIDEN." Op. 22, No. 3.

A lovely song in the folk tone—

"Art sleeping, my maiden?
Awake and be free."

A simple melody, reposeful harmony, and a gentle and attractive expression.

"MURMURING BREEZES OF SCENTED AIR." Op. 21, No. 4.

"Oh, murmuring breeze with perfumed wing,
The beautiful world enfolding,
To the maiden fair a sweet song sing,
And into her heart the ardor bring
Which in my heart I'm holding."

A pleasing effect in which the shimmering of the leaves is represented by the accompaniment.

This very popular piece is also available in an instrumental arrangement by Niemann (edited by Dr. Mason.) (Fourth or fifth grade.)

Program III

Mason:

The Silver Spring. Op. 6.
Toujours: Valse de Salon. Op. 7, No. 2.
Reverie Poetique. Op. 24.
Monody. Op. 13.
Berceuse. Op. 34.
Danse Rustique. Op. 16.
Romance Idylle. Op. 42.
Romance Etude. Op. 32.
Improvisation. Op. 51.

Wollenhaupt:

The Whispering Winds.

Gottschalk:

The Last Hope.
The Dying Poet.
The Bananier.
"Oh Loving Heart, Trust On."
"Slumber On, Baby Dear."

Mrs. Beach:

Phantoms. Op. 15, No. 5.
Fireflies. Op. 15, No. 4.
Menuet Italien. Op. 28, No. 3.
"The Captive." (Pfte and Vln.) Op. 40.
"Ecstasy."
"The Year's at the Spring."

III. FIRST GROUP OF AMERICAN COMPOSERS.

William Mason, Louis Moreau Gottschalk, Hermann Wollenhaupt, Mrs. H. H. A. Beach.

The grouping in this program has been determined for the purpose of bringing together some of the earliest of our best composers and some of the latest; also for the sake of adding variety to the program, the first three composers having done very little in the direction of songs or other works than those for piano.

The first two composers, Messrs. Gottschalk and Mason, date from the year 1829, and both began to be prominent just after the middle of the century. Gottschalk was the first original genius, and Mason represented German culture, his talent being primarily harmonic rather than melodic. The third composer on the list, Wollenhaupt, belonged to the "salon" class, meaning thereby that he composed pieces for parlor use by amateurs, and therefore did not represent any very high ideal in art. Mason and Gottschalk also wrote mostly for piano, but both were more serious, and Mason early acquired a finished style of writing which adds value to his work.

Mrs. H. H. A. Beach, a highly gifted musician in every way and a piano virtuoso of remarkable powers, occupies a distinguished social position in Boston.

WILLIAM MASON, MUS. DOC.

The first American composer to attain elegance and cosmopolitan style was William Mason, who was born in Boston January 24, 1829, the son of the distinguished American teacher and musical educator, the late Dr Lowell Mason, who at that time was in his early successes in Boston as president and musical director of the Handel and Haydn society, leader of a large choir, and an active and aggressive worker in all forms of musical education. Dr. Lowell Mason continued to gain in eminence and influence for twenty years longer in Boston, and in consequence of his success was able to give his son William all the desirable musical advantages which this country at that time afforded.

William made such progress in music that, while he was still too young to reach the pedals of the organ, his father allowed him to play parts of the service; and his first concert appearance as pianist was in 1846, when he was seventeen years old. At the age of twenty he was sent to Europe, at first to Liszt at Weimar (where through a misunderstanding he failed to remain), then to Leipsic, where he studied one year; then to Prague, where he studied a year with Dreyschock, and then again to Liszt with Weimar. Mason began to compose early and there is still in existence of his a serenata for 'cello and pianoforte, which is believed to be one of the very few, if not the only, efforts he made outside the writing of part-songs and pianoforte pieces of the salon variety for the most part.

DR. WILLIAM MASON.

(From an etching by Childe Hassam.)

During his residence at Weimar Mason was the companion of Karl Klindworth, Joachim Raff, Dionys Pruckner, and Beulow, and the composer Peter Cornelius of the "Barber of Bagdad." At Weimar he made the acquaintance of the most illustrious musicians of the world, for Liszt at that time was in the very height of his marvelous powers and fascinations.

Upon his return to America he settled in New York where he immediately took the leading position which he has ever since maintained. William Mason was at that time the best American pianist, having fine technic, beautiful touch, and the experience and large view of musical matters due to his early training and his unusually fortunate experiences abroad. Almost immediately upon his locating in New York he sought out some good musicians in order to establish chamber concerts upon the modern plane—the Theodore Eisfeld quartet, which then had the leading position, being very conservative in its practices, ignoring the modern works completely. At Weimar Mason had already played in the Brahms trio, opus 1, which Brahms himself had brought there, and it was with this work that he opened the chamber concerts in New York in conjunction with Theodore Thomas, Bergmann, Mosenthal and Matzka. These concerts, known as the "Mason and Thomas Chamber Concerts," were maintained for thirteen years, until Mr. Thomas became so much absorbed in his orchestral work (begun in 1863) that he could no longer give them the necessary time.

Mr. Mason also made frequent appearances with the Thomas orchestra, in the early days, and before settling down for teaching made a concert tour of the country as pianist, coming as far west as Chicago. Ow-

ing to his nervousness he found traveling and public playing very little to his taste, and accordingly he definitely abandoned this part of his career. As a pianist Mason was a virtuoso of distinguished powers, and he was the first introducer of many bravoura pieces into this country—the Liszt rhapsodies, for instance (particularly the second) and many other works of Liszt. Mason was also the first American player of Schumann, having for this kind of work very rare qualities, in his full, mellow and musical touch, his sensitive pedaling and his enthusiastic musical nature—not to mention a very capable hand. Also many of the larger Chopin works were first introduced here by him. In the preliminary announcement of the chamber concerts he boldly stated the idea to be to conform to the standard of the "celebrated chamber concerts of Mr. Liszt at Weimar"—and this gives as fair an idea as possible of the keynote of his work.

Mr. Mason received the degree of doctor of music from Yale in 1872. For many years he lived at Orange, New Jersey, where he occupied a beautiful home, at first in the town, later upon the mountain, in a place formerly occupied by his father.

Mr. Mason was married to Mary Webb (daughter of the late Geo. James Webb) immediately upon his return from Europe, and three children were born to them. Two sons died in early manhood, after giving beautiful promise as men and business managers; the daughter is still living, Mrs. Wilhelmina Van Sindern, in New York. Mrs. Mason died suddenly in Paris in 1884.

As a teacher of piano Dr. Mason has been one of the very best in the world, distinguished for forming a beau-

tiful touch, splendid technic, and good all-around interpretative abilities.

As a composer he belongs with the most distinguished of Americans, both for seriousness of intention, rich harmonic fantasy, and elegance of style. Among the works which illustrate his qualities in the best manner are the following:

THE SILVER SPRING. AN IMPROVISATION. OP. 6.

(7th Grade.)

One of the most popular compositions of Dr. Mason was his famous "Silver Spring," a brilliant yet delicate improvisation, which shared for twenty years with Gottschalk's "The Last Hope" the honor of being the most played of piano compositions in America. The "Silver Spring" begins with an extremely showy introduction, composed of interlocking passages, very effective, and in the manner which Haberbier introduced, and which was thought at Weimar about 1853 to indicate the direction which piano writing would be obliged to follow, in order to create striking effects after Chopin and Liszt had used up so many of the more obvious formula. This expectation was not realized for a long time and Haberbier's compositions not being much played, this one of Mason stood almost alone in its style. Latterly the Haberbier direction shows more signs of prevailing, but with a modification, the interlocking work of Schytte and the later writers being more brilliant and less like an atmosphere.

The principal subject of the "Silver Spring" is a slow and chorale-like melody, superimposed upon a background of murmuring arpeggios covering a range of about four octaves in pitch. It needs to be played deli-

cately and upon a good piano in good tune, for when so wide a range of pitch is covered any deviation from just intonation becomes all the more apparent. The idea is of a spring of water, bubbling up in the forest or in the grove, the rippling stream flowing away in sunshine and shadow. Liszt had already written a piece of wholly different construction, but upon the same idea (Au Bord d'un Source) and all good pianists at different times have given us their ideas of this pearly running and rippling work of tones. But Mason's holds the honor of originality and of having pleased a larger public.

TOUJOURS: VALSE DE SALON. OP. 7, NO. 2.

(Advanced 4th Grade.)

A poetic and pleasing waltz, in which the influence of Chopin is very plain. The principal idea is gentle, almost elegiac; it is relieved by a more brilliant running passage, much in the manner of Chopin. The middle part is in major tonality and takes a more cheerful view of life. The whole is elegant, pleasing and extremely well written. Also very musical, although not intended to be deep. It is precisely what it declares itself to be, a drawing-room waltz—an idealized, somewhat sentimentalized waltz, not meant for dancing.

REVERIE POETIQUE. OP. 24.

(8th Grade.)

In the "Reverie Poetique" we have one of the most successful of all Mason's tone-poems of the higher class. The idea itself is poetic, the melody delightful, the treatment of the answering voices very interesting, and the manner in which it is put upon the piano displays a consummate knowledge of the instrument in its

most poetic aspects. In point of style this piece rather reminds one of Henselt, especially in the wide-spreading arpeggio figures of the bass. When the principal subject has been carried through, and taken in minor and repeated again in the major tonality in a higher range of pitch, a very charming and effective variation in quasi double trill effects comes in, and makes a brilliant yet always poetic conclusion to the subject. This last part is very difficult, requiring a fine hand and equal fingers as well as plenty of poetic sentiment. If any criticism were to be made upon this piece it would be that its length is perhaps too great for the single idea upon which it is written. It is, however, a master work in finish of style as well as in its fitting the pianoforte admirably. In the latter respect few compositions by any writer surpass it.

By way of motto Dr. Mason prefixed a stanza from Victor Hugo to the effect that the poet, walking in the night when the sky is free from clouds, and the sea without waves, gazes off into the distant ideal and everything seems like himself to be asking, Whence? and Whither? The use of the poem as motto raises the question how far the musician consciously followed it in his tone-poem. To this the best answer is given in a private letter from Dr. Mason himself. He says:

"I am fond of the piano and of making piano pieces which sound well when they are properly played. Telling stories or writing histories, describing events or explaining architecture in music, is not the province of the composer, so far as I can see."

We are to believe, therefore, that the motto was affixed together with the name some time after the piece had been made—just as a baby is not named until it is

already several days old. The composers who begin with a title or a story to tell, usually end with the story mainly in the title at the beginning of the piece. Even Schumann, they say, used to put the titles on afterwards—and frequently he had quite a difficulty to chose between several affording almost equally plausible explanations of the curious and unexpected transitions in his writing.

MONODY: FOR THE PIANOFORTE.

(6th Grade.)

Among the early compositions of Dr. Mason few have stood the test better than his "Monody," a monologue upon a single motive, the figure contained in the first seven notes of the soprano voice. This motive occurs no less than ten or twelve times in the course of the piece. After a modulating digression in the middle of the piece (mm. 30 to 44) the original theme returns (m. 49) with much more ample treatment. If this had been offered as a study it would immediately have been pronounced by connoiseurs fully equal to the celebrated ones of Chopin and Liszt.

BERCEUSE. OP. 34.

(5th Grade.)

A beautiful cradle song upon a wholly new bass figure. The cantilena is diversified by many short but very effective modulations. (See mm. 28, 30, 89, etc.) This, like all of Mason's works, demands a piano of very pure and liquid tone and delicate playing, in which the sustained tones hold out their full time while the staccato notes are crisp and the syncopated notes accented just enough.

DANSE RUSTIQUE. (A LA GIGUE.) OP. 16.

(4th Grade.)

One of the very best of Mason's easier pieces is his famous "Danse Rustique," a modern antique in the movement of a jig. It consists of two parts, the first part being the jig proper, with even and clear running work for the fingers, relieved occasionally by more brilliant interludes. The middle part, in A flat, consists of a charming theme made up of a short motive delightfully treated. This is relieved by some measures of modulating interlude, of arpeggio formation. Later on the principal subject returns. This piece is equally useful as a study and as an agreeable finger piece for parlor playing. It is carried out extremely well and deserves the long popularity it has had.

In playing it the even work of the fingers of the right hand is very important, with a good legato, against the staccato of the bass.

ROMANCE IDYL. OP. 42.

(5th Grade.)

The Romance Idyl consists of a pleasing melody supported upon a rather simple harmonic foundation, but the accompaniment treated with great refinement. The delivery of the melody also is divided between the two hands, a little in the manner of Rubinstein's Melody in F. The piece is charming to hear and excellent to play. It is very little known.

ROMANCE ETUDE. OP. 32.

(6th Grade.)

A very curious and interesting scale study upon a queer minor scale, with a very pretty melody in thirds.

The middle part contains some agreeable and well sounding arpeggio running work.

IMPROVISATION. OP. 51.

(8th Grade.)

A splendid illustration of Dr. Mason's vitality is given by his latest published composition, an "Improvisation" or concert study, published in the year 1900, written when the author had passed his seventy-first year. The piece is a little in the style of Liszt's "Waldesrauschen," but original and originally treated. The piece is in effect a monody, upon a melody in F sharp major. To be played with brilliancy and fervor. The author follows the modern fashion of trying to make his meaning clear by the use of ample directions as to touch, phrasing and style.

HERMAN A. WOLLENHAUPT.

Mr. Herman A. Wollenhaupt was a German pianist and teacher who located in New York in 1845 and played in the philharmonic concerts and otherwise, making a pleasing reputation for his elegant touch and agreeable style. In 1855 he made a concert tour in Germany. He died in New York in 1863. He composed something like one hundred pieces for drawing room, besides many arrangements, etc. Among the best of his are the Styrian Valse and the Scherzo, "Whispering Winds," which are upon the present program. To judge from his works Mr. Wollenhaupt sought mainly the pleasing and the well-sounding. For this reason his pieces are still worth playing, although the standard of technic has now so greatly advanced that pieces

which he intended for concert use are now played by amateurs of very ordinary attainments. Harmonically his pieces are quite simple, and very slight demands are made from the left hand technic. They are included in the present series for the sake of their attractive qualities and in consideration of the reputation the composer enjoyed before there were native Americans known in more advanced work.

THE WHISPERING WINDS. (SCHERZO.)

(5th Grade.)

A scherzo in the usual form, the main feature of the first subject being some rapid scales which need to be played very lightly and with pearly distinctness and evenness; these gave the suggestion for the name. The second subject is melodious and pleasing (key of G flat) and forms a good contrast to the main idea. After the repetition of the first theme there is an effective coda, bringing the work to a close. The effect of this piece is charming, although the harmonies are for the most part commonplace, embracing only the most essential harmonies of the key. Pedagogically considered, the piece is an excellent school of touch.

LOUIS MOREAU GOTTSCHALK.

The first of American composers and pianists to attain American fame was Louis Moreau Gottschalk, who was born in New Orleans May 8, 1829, and died in Rio Janeiro December 18, 1869. Gottschalk was of mixed parentage, French and German, the French predominating and his father was a merchant in New Orleans. When the boy gave incontestible evidence of talent for music and promise of originality, he was taken to Paris, where his mother made a home for him and he had the very best instruction possible to be obtained at that period. His master in piano was Stamaty. He made the acquaintance of all the younger French literateurs and musicians and artists, and later on his home became a gathering place for bright spirits of every sort. Among the intimate friends were such as Bizet, A. Duvin-Duvivier, Rossini, the brothers Escudier, and all the most eminent in French letters.

Gottschalk had very early a distinct note in his playing, a peculiar combination of refined and distinguished melody, graceful harmony, piquant rhythms, and a style which at once commanded attention. He made most successful appearances in the provincial parts of France, in Switzerland, Germany, and in 1851 made a concert tour in Spain, where he was received with high favor by the queen. This tour lasted nearly two years. His first American tour was in 1853, when he traveled over a large part of the country playing everywhere with great success. Again in 1862 and 1863 he came to America and went as far as the Pacific coast. Meanwhile he had made extensive tours in Cuba and other parts of the

West Indies and Central America, and also in South America. He not only played piano concerts, in which his own compositions occupied most of the program, but also planned brilliant festivals, bringing together great masses of instrumentalists and singers, and he composed for such occasions elaborate and highly effective scores. In one of his letters he gives particulars of such an affair and complains in particular of the vast trouble it was and the time it took to prepare the written parts for so many instrumentalists (copyist's bills for a single festival sometimes reaching two thousand dollars) and the incessant care necessary in revising and correcting the parts in order that accidentals might be alike in all.

Gottschalk died under circumstances never wholly cleared up, near Rio Janeiro, December 18, 1869. He left a brother, who now lives in Chicago, Mr. L. Gaston Gottschalk, the distinguished baritone; also two sisters.

Unquestionably he was one of the most interesting of musical personalities America has produced.

Among his compositions are several songs, concerning which his brother gives the following particulars:

"Referring to our conversation of the other day about my brother's songs, if I remember rightly, he wrote only eight.

"'Oh, Loving Heart' was dedicated to Sher. Campbell, the baritone, who left such a name in English opera that many people must certainly remember him yet. One morning at our old home in New York City, on Ninth street, I remember my brother improvising the theme which further on was to be that song, when somebody pushed open the door and walked into the parlor, and listening to the improvisation suggested that it

would make a splendid song for himself, and on the spur of the moment it was jotted down, harmonized and dedicated to our friend Campbell, at whose suggestion it had been written as a song.

"'Idol of Beauty' was written for Brignoli, who at that time, you may remember, was not an idol of beauty but the idol of the American and English public, as he had been before in Paris.

"'Mountaineers' Song' was written and dedicated to William Castle, the excellent tenor who, with Campbell, made English opera what might have been taken for a permanent fixture in America.

"'Night and Shepardess' was taken from a piano composition called 'Pastorella-e-Cavaliere' and was dedicated to Miss Clara Louise Kellogg.

"'I Don't See It, Mamma,' is dedicated to, judging by the lettering, the possessor of some Chinese name, which letters placed in the right order would read the very plain name of an American girl.

"'Cradle Song' was dedicated to Mrs. Verian, at that time a prominent concert singer, whose daughter Nina was renowned for beauty and talent as a young actress. She unfortunately died at sea at an early stage of her career.

"'The Butterfly' had been written before Carlotta Patti, who from 1861 to 1862 traveled in my brother's concert company and was the pyrotechnic display to show the wonderful compass of the voice, the original copy running to high G above C above the staff. 'Ave Maria' was written for the fete day of our mother and on that occasion was sung at the Baltimore Cathedral by a friend of ours, Mrs. Mary Buckler, to whom it was dedicated."

THE LAST HOPE. RELIGIOUS MEDITATION.

(5th Grade.)

Of the origin of this piece Gustave Chouquet in La France Musical, gives the following account:

"During his stay at Cuba, Gottschalk found himself at S——, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

"Struck down by an incurable malady, Madame S—— mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening while suffering still more than usual, 'In pity,' said she, making use of one of the most ravishing idioms of the Spanish tongue, 'in pity, my dear Moreau, one little melody, the last hope.' And Gottschalk commenced to improvise an air at once plaintive and pleasing, one of those spirit breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveler-artist was obliged to leave his friend to fulfill an engagement in a neighboring city. When he returned two days afterwards the bells of the church of S—— were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S—— were brought from the sacred edifice."

"The Last Hope" consists of quite a long introduction and an equally long coda or afterlude, and between these parts a most lovely melody, played twice through with slightly different treatments. The melody begins

with measure 49, and the second stanza ends in measure 86. All that follows is coda, designed to bring around to the close, but in this case doing so with a profusion of ornament entirely characteristic of the composer. In playing it the effect is better if the choice notes are taken ("as the author plays it"). Gottschalk himself had a way of playing a passage of this kind as if it meant volumes, even with a minimum of actual subject matter. The introduction is more important. Beginning with the serious first four measures and the two measures of rhythmic figure work following, it goes over the same idea again in the key of C sharp (mm. 8 to 14). Then follows some measures of modulation, chromatically treated, beautifully done (mm. mm. 14 to 27). There we bring up with two of those simple chords which Gottschalk played so meaningly, followed by several measures of embellishment. A few additional short ideas complete this part of the work, saving only mm. 42 to 45, which require particular notice. Observe that the small notes in measures 42 and 44 are counted at their full value, while the small notes in mm. 43 and 45 have no appreciable value, the large notes only being counted in the measure. The embellishing grace notes merely retard the principal notes a little. Those in mm. 42 and 44 ought to have been written as large notes, since they form the rhythmic content of the measures.

THE DYING POET.

(4th Grade.)

This piece is one of a set written under the pseudonym of "Seven Octaves," a contract with another publisher giving them the use of his name for several years longer. "The Dying Poet" is practically a sort of nocturne or

revery, upon a single principal idea, quite simply worked out. It is to be played with sentiment. Obviously a title of this kind demands a story, but nothing of the sort has been furnished by the composer. It is at all events a very pretty melody, if not at all deep.

LE BANANIER. (CHANSON NEGRE.)

(5th Grade.)

In his very first published composition Gottschalk began to work the vein of negro rhythms which afterwards served so well as a basis of his compositions. The piece represents the characteristic repetition of a simple form with slight changes of coloring and occasional changes of rhythm such as the slave dances generally showed. The piece is quite practicable and demands little from the player.

TWO SONGS: "O LOVING HEART, TRUST ON." "SLUMBER ON, BABY DEAR."

Gottschalk's "Slumber Song," first written as a piece for piano, illustrates his manner remarkably well. The melody, while simple, is delightfully simple and singable. The harmonies are varied enough for such a melody. It has very long prelude and afterlude, to dispose of which without monotony is likely to tax the resources of many players.

"O Loving Heart, Trust On," has a vast popularity and well deserved it. It is effective and pleasing.

Should a more difficult piece or two be desired, his extremely brilliant arrangement of the overture to "William Tell" is recommended. His brilliant concert piece, "La Bamboula," is another illustration of his concert style.

MRS. H. H. A. BEACH.

Few women have made for themselves so honorable a name in music as Mrs. H. H. A. Beach of Boston. Mrs. Beach was born to music, the offshoot of a highly musical family and at an early age she became a fine pianist. Later she turned her attention to composition, and since her marriage to the distinguished Dr. H. H. A. Beach of Boston, she has produced a large number of works in almost every style. Naturally it is in piano pieces and in songs that her talent comes most frequently to expression; but her chamber music is highly esteemed, and her symphony in E minor has been played in some of the first symphony concerts in the world—an honor rarely accorded to any composition in large form by a woman, since it is very rare that women master the constructive technic of music. In consequence of this defect they find themselves fatally hampered in attempting works in large forms, where improvisation as such and naivety are insufficient to maintain the interest. Mrs. Beach has made the most thorough studies and her works are held in high esteem by all good judges.

In response to a request Mrs. Beach has written a short account of her ideas in composing, and has given a list of pieces in her judgment best suited for use in clubs. Following is the letter:

Boston, May 22, 1900.

In response to your courteous letter of May 4th I enclose a list of the compositions which, in my opinion,

MRS. H. H. A. BEACH.

include the best work I have yet done. Whether the form chosen be very small or of larger dimensions I believe that in these selected compositions I have come nearest to a realization of the effect at which I aimed.

You will find appended a shorter list of works, especially suitable for study by the musical clubs of which you write.

With regard to your second series of questions I feel that there is little to tell. My "aim" has always been to have each bit of work as perfect as I knew how to make it, before allowing it to leave my hands for those of the publisher or performer.

A song is invariably suggested to me by an intimate knowledge of and sympathy with the poem chosen, and my efforts lie in the direction of as complete a reproduction in music of the sentiment found in the words as my abilities will permit. Naturally the qualities of the song, "story-telling" or otherwise, are determined entirely by the choice of subject.

In my instrumental compositions the ideas are in many instances purely musical in character, though suggestions often come from such varied sources that it is impossible to account for them. As a rule the title of my compositions give some suggestion to the student or listener of the musical content.

In the four sketches, Op. 15, for piano, I have prefixed a line from Hugo or Lamartine to each piece, in order to convey a distinct impression of the character of the music. However, I have also made use of several titles which convey only an idea of the form of the composition, such as concerto for piano, Op. 45; sonata for piano and violin; mazurka for violin, etc. I believe in both "absolute" and "descriptive" music, and feel free

to work in any form or by means of any suggestion that presents itself most forcibly at the moment, provided that the musical ideas appear to belong to me instead of to some predecessor. I have attempted no innovations in melody, harmony or rhythm, but have merely worked toward the attainment of freedom in handling whatever material appealed to my fancy and judgment as suitable for any accepted task.

PHANTOMS. OP. 15, NO. 3.

(5th Grade.)

"Phantoms" is in effect a mazurka, full of arch surprises of harmony, clever turns of melody and a spirit quite like a scherzo. Like everything else of this author, it is well written for the instrument and sounds well when it is well played. On the second page there are some lines of peculiarly subtle modulation. When these are well played they give a mystical expression; later a climax is reached and at length the return of the principal theme and the close.

FIREFLIES. OP. 15. NO. 4.

(Advanced 5th Grade.)

"Fireflies" is a study in running thirds, in A minor, quite in the spirit of the famous study of Chopin in thirds, in G sharp minor (Op. 25, No. 6). Mrs. Beach, however, does not carry out her design so completely as Chopin, since she occasionally lapses into easier progressions. Few pieces combine a technical object with so much musical freedom as this. A most excellent and pianistic study.

MENUET ITALIEN. OP. 28, NO. 2.

(5th Grade.)

The Italian Minuet is a graceful and effective piece in minuet style, the melody following more nearly the

Italian symmetry than in most modern works. It is nevertheless quite modern in its harmonization and in its modulation. It is in the usual form, and needs only to be well played to be liked.

In case examples of Mrs. Beach's work in larger forms are desired and the available talent of the club permits of their being successfully given, the following are mentioned:

THREE PIECES FOR PIANO AND VIOLIN. OP. 40.

La Captive (Air for G String); Berceuse; Mazurka.

CHILDREN'S ALBUM. OP. 36.

SONATA IN A MINOR, FOR PIANO AND VIOLIN. OP. 34

BALLADE IN D FLAT. OP. 6.

In case easy selections are wanted, some of the pieces in her "Children's Album," Op. 36, may be used.

SONG: ECSTASY. SOPRANO.

In this much-sung song both words and music are by Mrs. Beach. It is a well-planned and highly impassioned love song—

Only to dream among the fading flowers,
Only to glide along the tranquil sea;
Ah, dearest, dearest, have we not together
One long, bright day of love, so glad and free.

Only to rest through life, in storms and sunshine,
Safe in thy breast, where sorrow dare not fly;
Ah, dearest, dearest, thus in sweetest rapture
With thee to live, with thee to die."

SONG: THE YEAR'S AT THE SPRING." SOPRANO.

Upon a poem by Browning.

"The year's at the spring, and day's at the morn;
Morning at seven, the hillsides dew pearled;
The lark's on the wing; the snail's on the thorn;
God's in His heaven; all's right with the world."

In both these songs the most notable trait is the strength of the musical conception and the highly impassioned emotional character of the music. Few composers feel their music to this degree.

Program IV

MOZART:

March from "The Wedding of Figaro."
Minuet from "Don Juan."
Papageno's Aria, from "The Magic Flute."
Sonata in C major. First Movement.
Rondo in D major.
Sonata in F Major. First Movement.
Adagio from Sonata in F Major.
Adagio in B Minor.
Gigue in G Major.
Song, "The Violet."
Fantasia in C Minor.
Minuet in E Flat. Transcribed by Schulhoff.

SINDING:

Symphony in D Minor. Op.21,4 hds.
Allegretto in F. Op. 24, No. 4.
Agitato in D Flat. Op. 24, No. 5.
Fruehlingsrauschen. Op. 32, No. 3.

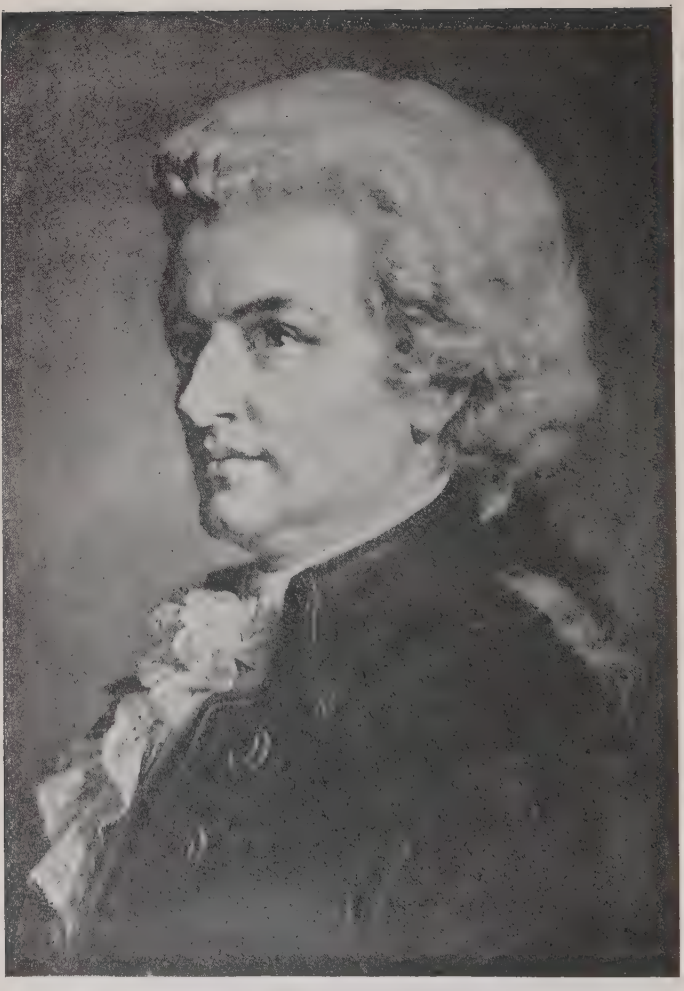
IV. MOZART AND SINDING.

WOLFGANG AMADEUS MOZART.

Born at Salzburg, January 27, 1756.
Died at Vienna, December 5, 1791.

Mozart enjoyed the very best instruction from his father, Leopold Mozart, who at that comparatively remote musical period had already written a systematically arranged instruction book for the pianoforte. Unlike most prodigies, he fulfilled the promise of his youth and became a great composer. During his early childhood he traveled extensively and astonished the musical circles of Europe by his versatility, eminent talent and virtuosity. At the early age of fourteen he became an honorary member of the Musical Academy at Bologna, Italy, where the famous Padre Martini imposed the most searching and exacting examination on the boy, who passed it triumphantly to the intense surprise of his examiners; after many travels and varying fortunes he finally settled in Vienna in 1771 and devoted himself exclusively to composition.

The time had come for just such a comprehensive and rare genius as Mozart. The purely sensuous lyric musical element had been developed by the Italian masters, Gluck's work emphasizing the dramatic vein of the art and Handel the epic; it remained for Mozart to concentrate and unite all styles and mold them into one harmonious and cosmopolitan whole.



WOLFGANG AMADEUS MOZART.

While other masters may have surpassed him in form, he especially excelled them in all the entirety of his art. It is also interesting to note how musical art, which had flourished up to this time in Northern Germany, found its legitimate home now in Southern Germany, where Haydn, Mozart, Beethoven and Schubert lived in Vienna.

Mozart had a high conception of his art and the moral courage to live up to his ideas. Had he been more willing to make concessions to his surroundings and to adapt himself to local influences, he might have enjoyed a prosperous career, instead of finally landing in a pauper's grave. His self-respect caused him to leave the Court of the Archbishop of Salzburg, where brutal indignities were offered him, and through his entire career we notice a consistent poise and dignity, which reflected in many of his works.

His most important sphere was the development of the opera, in which field he became the undisputed and sovereign master by the melodious charm and happy characterization of the different parts. In "Idomeneo" (1781) Mozart for the first time freed himself entirely from the predominant Italian influences, and showed the specifically German master; in "Figaro" and "Don Juan" his art reached its zenith, and almost maintained itself in the "Magic Flute;" his musical fecundity was astonishing; also the enormous celerity with which he worked; the most intricate problems of counterpoint were easily accomplished, and there is always the keenest perception of the beautiful and most complete mastery imaginable in presenting it in a finished and comprehensive manner; the conception, development and

complete working out of a composition seems to have been with him an almost instantaneous process.

As a piano virtuoso he excelled and seems to have had only one rival, the great Muzio Clementi; if we credit the sonata form to Carl Philip Emanuel Bach, who also freed music from the trite, unsatisfactory, brief, ancient and obsolete dance forms and monotonous polyphony (not omitting Scarlatti, who had already gained happy results in the same direction), we must notice a further development in Mozart's sonatas, which bring contents of much higher musical importance. Clementi created the brilliant sonata style, and lengthened the transitional periods materially, so as to give the executant more opportunity for display; it remained for later masters to bring the sonata form to its highest development.

Mozart's concertos may be considered as the first important representations of that form, and are symphonies in reality, in which the piano forms an integral part of the whole, while at the same time preserving its own identity as an idependent and concertante instrument; the four hand sonata also owes to him its development, as he aimed to make the bass part something more than a mere unmeaning accompaniment.

It was also his good fortune and mission to become the founder of an important school of piano playing by developing the talent of his great pupil Johann Nepomuk Hummel, whose musical activity was of paramount influence for many years, even effecting practically the work of the great Chopin. Many epochs of art, seemingly widely apart, thus in reality can be brought closely together. There is also a piano quintet by Mozart, and we have a number of sonatas for piano and violin, and

piano trios and quartets and the celebrated "Requiem Mass," only partly finished, which closed his musical activity.

To play Mozart well is not an easy matter; those who find it a simple task will never succeed. The artist considers everything difficult, the amateur too easy; the pupil eternally sends up the Macedonian cry, "Give me something more difficult;" and the teacher's constant rejoinder is: "Why don't you play the simple pieces better?" Mozart's literature requires a perfect scale and arpeggio, and how seldom we hear either! There must be something peculiar to it, when it is possible to build up a European reputation by excelling in it, and that is just what Reinecke of Leipsic has done, who played Mozart's concertos everywhere and delighted the blasé audiences of Berlin, Paris and London by his performances.

For practical study, I would suggest the D minor concerto and one in D major, called the Coronation concerto, on account of its first performence at the coronation of Emperor Leopold II. in 1790. Mozart's variations are of lesser importance. In this form he seems a victim to the spirit of his age and unable to free himself therefrom. The following works are suitable for study (the numbers are those of the Cotta Edition): Sonatas Nos. 1, 2 and 6 entire; Sonata No. 8, first movement; Sonata No. 9, omit fifth variation and minuet; No. 10, omit second part; No. 14 entire; No. 16, omit second movement; Rondo in A minor, Fantasie in C minor and Gigue in G. An arrangement by Grieg of four sonatas with second piano savors of cod liver oil, but is not uninteresting as an aberration of a musical mind and a perversity of taste.

Mozart's transcendent ability was almost totally ignored by his contemporaries, but like the true artist he was sufficient unto himself, went right on doing his work, and died when that was done. It remained for posterity to do him tardy justice.

RUBINSTEIN'S OPINION OF MOZART.

(From "Conversations on Music.")

Just as Haydn, as the old Haydn, becomes a type, so Mozart, as the young Mozart, may be called a type. Although, as to his age and surroundings, standing on the same level of culture with Haydn, he is young, sincere, tender in everything; the journeys of his childhood also had an influence on his musical thoughts and feeling. In consequence the opera became his chief work, but his entire Ego he gives us in his instrumental works, and there I hear him, too, like Haydn, speak the Vienna dialect. Helios of music I would call him! He has illuminated all forms of music with his splendor, on one and all impressed this stamp of the godlike. We are at a loss which to admire most in him, his melody or his technic, his crystal clearness or the richness of his invention. The symphony in G minor (this unicum of symphonic lyric), the last movement of the "Jupiter" Symphony (this unicum in symphonic technic), the overtures to the "Magic Flute" or to "Figaro's Wedding" (these unica of the merry, the fresh, the godlike), the "Requiem" (this unicum of sweet tone in sorrow), the pianoforte fantasies, the string quartette in C minor; in the latter it is not uninteresting to see verified how greatly wealth of melody outweighs everything else in music. We demand generally, in quartette style, a polyphonic treatment of the voices; here, however, homo-

phony reigns, the very simplest accompaniment to every theme that enters—and we revel in the enjoyment of this divine melody! And at last, besides all these, the wonderful instrumental works, the wonderful operas! Gluck, it is true, had achieved great things in the opera before him; yes, opened new paths, but in comparison with Mozart he is, so to say, of stone. Besides, Mozart has the merit of having removed the opera from the icy pathos of mythology into real life, into the purely human, and from the Italian to the German language, and thereby to a national path. The most remarkable feature of his operas is the musical characteristic he has given to every figure, so that each acting personage has become an immortal type. It is true that the happy choice of material and its excellent treatment was of great assistance in this."

"Yes, a godlike creation, all flooded with light. In hearing Mozart I always wish to exclaim: 'Eternal sunshine in music, thy name is Mozart!'"

BRIEF CHARACTERIZATIONS OF THE SELECTIONS IN DETAIL.

No. 1. MARCH FROM "THE WEDDING OF FIGARO."

(Peters, 2710, p. 21), 2d grade.

Among the very useful and easy pieces there is the march from "Figaro's Wedding," a bright and pleasing movement, calculated to interest and benefit young students; simple as it is, it yet presents the genuine march rhythm, giving four separate and decided accented beats in each measure.

It occurs in the opera near the close, when the irrepressible Figaro has just been married to the equally

irrepressible Susanna, and all the characters of the drama are gathered upon the stage in festivity.

No. 2. MINUET FROM "DON JUAN."

(Peters, 2710, p. 27), 2d Grade.

The minuet from the opera of "Don Juan" is a very celebrated dance of a stately character, in which all the grand personages of this beautiful opera take part. It should be played in moderate time, and with a certain grand style.

No. 3. PAPAGENO'S ARIA FROM "THE MAGIC FLUTE."

(Peters, 2710, p. 26), 2d Grade.

In the opera of "The Magic Flute" Papageno is a very simple-minded bird-catcher, who is always becoming involved in the troubles of others with which he properly has no concern. This air is the one in which he first appears, and its artlessness and simplicity are strikingly illustrative of the nature which Mozart wished to depict. To be played in a happy and cheerful manner.

No. 4. SONATA IN C MAJOR, 1st MOVEMENT.

(Peters' Mozart Sonatas, No. 15), 3d Grade.

The sonata in C major is easier than the sonata in G, as far as its demands on the student are concerned, it is quite elementary and can be utilized with many sonatinas; and yet within the very limited compass of its first movement we find every earmark of the sonata form; a leading theme in C is followed by a secondary idea in G; the usual development follows, but the first theme recurs in F instead of the original key; the second theme, however, finishes in the conventional mode; but no matter how seemingly simple, Mozart never resorts to triviality; there is always a melodic charm of elevated character noticeable.

No. 5. RONDO IN D MAJOR.

(No. 1823, Peters, p. 5), 3d Grade.

The rondo in D is quite easy and can be extensively used for students not advanced. It is a very good example of the rondo form, the name of which is derived from the recurrence of the principal theme after every interpolated melody or periods of minor significance. This species of composition was formerly the invariable ending of the sonata form. It was essentially a popular movement, derived from an old dance and distinguished by happy and careless moods.

No. 6. SONATA IN F MAJOR, 1st MOVEMENT.

(Peters' Mozart Sonatas, No. 6), 4th Grade.

The sonata in F major is here taken up for the sake of its beautiful and pleasing melodies, and for a certain strength in the passage work. The melodies are quite naive, in the style of people's song. The elaboration is insignificant. The pleasing is the characteristic mood.

No. 7. ADAGIO FROM SONATA IN F MAJOR.

(Same as Preceding, 4th Grade.)

The adagio of the sonata in F is a fine illustration of Mozart cantilena (or aria style) as applied to the piano. The melodies are high-bred, and the embellishments are quite in the Italian style of that day. The melody tone should be pure and delicate, but earnestly singing in character and the accompaniment subdued and not dry. (i. e., use the pedal a little to promote blending in the chord.)

No. 8. ADAGIO IN B MINOR.

(Peters, 1823, p. 16), 4th Grade.

The adagio in B minor is a slow movement of decidedly dramatic qualities; a pathetic vein pervades the

entire composition, which is full of sudden and violent contrasts and accents. Mozart closes it in the major mode of the tonic, B major instead of B minor, a mannerism much affected by Bach, but on the whole quite satisfying, though somewhat abrupt. Only in very isolated cases does a composition in a major key close in the minor on the same keynote, a very effective example is found in Mendelssohn's presto in E, opus 7, which begins in E major and ends in E minor.

No. 9. GIGUE IN G MAJOR.

(Peters, 1823, p. 15), 5th Grade.

The gigue, an ancient and obsolete dance form, has been much utilized by the older masters; it affords many opportunities for the display of contrapuntal ingenuity, which in the present instance have been taken advantage of; the composition requires study with each hand alone and careful phrasing.

No. 10. SONG, "THE VIOLET." SHEET MUSIC.

Mozart may also be credited with writing the first song, which throughout in the musical accompaniment (or version) follows with perfect fidelity the sentiment of the text instead of repeating the same music for each verse regardless of its meaning. "The Violet" thus possesses a decided historical significance, and its simple charm is yet quite potent. Kullak's transcription of the song for piano solo is exceedingly attractive, and can be recommended for fairly advanced pianists as a fine study for style and varieties of touch and effect.

No. 11. FANTASIA IN C MINOR.

(Peters, 1823, p. 22), 5th Grade.

The Mozart fantasia in C minor in every way equals the great organ fantasias of Bach. These compositions

derive their name from the quality they had of passing from one mood to another without any necessary connection. In them the composer was free to give loose rein to his fancy and bring forward any agreeable idea which happened to strike him. The present fantasia in its original form precedes the sonata in C minor, which is of less importance. The fantasia contains strong harmonies and unexpected enharmonic changes which if not known to have been by Mozart would easily be credited to some modern author. At the time of publication these called forth much dissent and discussion. The opening motive is beautifully developed, being carried through C minor, B flat minor, D flat major and other unexpected keys, but always with delightful charm. This part leads into a well-developed part in D major, the leading melody of which is one of the best of Mozart. An allegro in A minor follows, leading to a second slow mood in B flat major. The latter is supplemented by a more technical episode in G minor (Piu Allegro) leading back to the opening part, in C minor, which closes the piece. The variety of moods in this piece is unusually large, and the interpreter will therefore need to keep this fact in mind throughout, and give each mood its due quality.

* * * "I touched a thought, I know,
Has tantalized me many times,
(Like turns of thread the spiders throw
Mocking across our path) for rhymes.
Help me to hold it fast."

—Robert Browning.

No. 12. MINUET IN E FLAT.

(Transcribed by J. Schulhuff. Sheet Music. 5th Grade.)

The minuet in the symphony in E flat is one of the most charming of Mozart's many movements in this

form. For years it has been a favorite with all lovers of this master. Jules Schulhoff, the talented salon composer, has transcribed it skillfully and very effectively. This arrangement has figured on concert programs quite extensively. Older concert-goers will remember Mme. Essipoff's charming interpretation of it. It requires good chord and staccato work, vivacity and brilliancy.

CHRISTIAN SINDING: MAN AND MUSICIAN.

BY HENRI MARTEAU.

(Originally appeared in the Song Journal, Nov., 1894.)

Sinding is in my opinion one of the greatest of contemporary musicians, and I can assure you my artistic conscience does not permit me to say this of many composers. It is not his learning, his skill, that I admire, but it is the vast and powerful organization with which he is naturally gifted. With such a genius questions of craft remain in the background, and Sinding's learning could be still greater and appear not less pale by the side of his superb and potent inspiration. A grandeur, an incomparable elevation of ideas, such in particular are the qualities that my admiration for his talent has recognized.

Christian Sinding, the musician, Otto Sinding, the painter, Stephen Sinding, the sculptor, constitute a family of artists that will be talked of by posterity. Three brothers, three artists, three masters in their respective arts; how prodigal nature can be with her gifts when she so desires.

Christian Sinding was born at Kongsberg in 1856. School was very irksome to him, so it is said, and he cherished the idea of becoming an artist. He then devoted himself to the study of the violin and musical theory with the teachers of his native city.

In 1874 he went to Leipsic in order to there finish his studies at the conservatory of that city. But the rules,

I fancy, could not have been very agreeable to him, and I know many were broken when his violent and authoritative nature showed itself contrary to the scholastic routine of his professors. He remained three years in Leipsic, and in 1879 a sonata for piano and violin of his was played which had some success, but which the critics naturally received with disfavor. His colleagues and all musicians who heard this work agreed in recognizing an exceptionally gifted nature, and one which could not fail to develop very rapidly. People who so judged Sinding were not mistaken. He told me that he burned this sonata in 1879, unfortunately. This, however, is one of his habits; to destroy that with which he is not satisfied.

From the beginning of his career Sinding has with each new work shown progress. This constant advancement is very interesting to follow even in its least manifestations. As an example, I will cite the two suites for piano and violin. The first (published by Peters) already dates back some years. It is composed in the ancient style, like that of Bach, but with a strong stamp of originality. This remarkable suite is dedicated to Brodsky, who made it known in New York during his stay in America. The second suite, recent, is so different from the first that one can hardly conceive that it was written by the same author. But this suite, very interesting, very well worked out, but frightfully difficult of execution, is, so to speak, only the germ, the preparatory study for the grand sonata in C major for piano and violin (published by Hansen of Copenhagen), which, in my opinion, holds, with the sonata of Franck, the first rank among contemporary works of this class. The progress, the step in advance from this second suite

to the sonata is moreover one of those "tours de force" that only a man of the genius of Sinding can accomplish. Last February, before my departure for Finland, I had the opportunity of spending a Sunday afternoon in Berlin with my friend Busoni, the celebrated pianist. Sinding, who is an old friend of Busoni, was present. He knew me, for I was going to play his sonata at Copenhagen and Stockholm. And so our meeting was most cordial. Busoni and I passed the afternoon in playing Sinding's two suites, the second of which was new to me, and the sonata, to the great joy of the composer, whose eyes I saw sparkling with pleasure, in spite of the calm air which he affected externally, and which so well characterizes northern natures.

Phrenologists ought certainly to find it interesting to examine the formation of Sinding's head. I have rarely seen a brow so large and prominent. His whole physognomy gives the impression of an extraordinary vigor and will. His clear eyes regard you with a fixedness almost insupportable. As a whole, his personality, on first acquaintance, in same manner as his music, produces an unexpected and singular effect. It is certain that he is well worth knowing, for he is a sort of recluse who will only speak to you with open heart when he knows you well and feels a sympathy for you.

Sinding is very Norwegian in his music, less so, however, than Grieg, for his works are much vaster in conception and would find themselves incontestably straightened in the forms that Grieg loves.

At Helsingfors I had the opportunity of hearing Sinding's symphony. The first two movements are splendid and very Norwegian in character.

Sinding's style is very complicated. He uses many

ascending scales and very many extended chords. This peculiarity has existed from the beginning of his career, even from the time when he was still at Leipzig. Some one told me that his copyists in that city always charged him more for copying his compositions than they did his fellow-students, because there were so many more notes to write! I found this anecdote very charactertistic as well as amusing.

SYMPHONY IN D MINOR. OP. 21.

(The following analysis was originally written for the Chicago Symphony program of December 28, 1895.)

Sinding's symphony in D minor is the usual four movements of the classical form. It is scored for large modern orchestra, and the instrumentation is very full and rich.

It opens with a curious melodic bit, a minor chord, a passing minor seventh with the sixth degree omitted, giving a five-toned scale effect. It is given out by full orchestra, and in the widest possible range of pitch. This is worked up at some little length, during the course of which several small counter themes are heard here and there in the instrumentation, but presently the original movement gradually brings up to a climax upon a diminished chord, very short and accented, from which everything suddenly subsides into F major, and the second subject enters (m. 59).

It is given out by the first violins, upon an accompaniment of which the leading features are the bassoons and low strings. After the violins have had their first say upon this theme, it is passed along in a sort of fantastic working, the horn, clarinet, oboe and others taking it in turn, and with marvelous changes of key. In fact, Sinding has chosen this theme, so innocent and so

diatonic, as the basis of some very curious enharmonic modulations. The violins gave it out in F; the horn takes it up in C; the clarinet follows in E flat, and instantly when it is finished the oboe answers with the same thing in F sharp, which is dwelt upon for a minute when the violins and flutes and everything except the brass have the same theme in C, the soprano high up. Hereupon follows some interesting fantasia upon this same motive, towards the close of which the first subject begins to be suggested, and accessory motives of various sorts appear; but at length the first theme comes back, full, grand, triumphant. The second theme returns also, but this time for clarinet in D major, and only for a moment; for no sooner have the horn and first violins tenderly caressed it in turn, when it begins to work up, leading almost instantly into a very strong and syncopated subject, the peculiarity of which consists only in a change of the 6s from 2x3 to 3x2; the two triplets of the measure giving place to three quarter notes. This in turn subsides, when we hear the low basses meditating upon the second subject; but it is not that they are trying to say something new upon it, but are, as one may say, merely thinking over what has been said before (for basses and altos are both comparatively slow—their vibration rate determining mental quality no less than pitch range), and after a sudden springing up of the first theme the first movement ends.

The second movement, andante, opens with a very somber theme.

It is one of the most curious effects I have ever heard in symphony. Practically it consists of two voices. The leading voice, the melody, occurs in three octaves. This is not unusual in orchestral music, but it is very unusual

that the same melody in octaves serves as its own bass, as is here done. The second voice is given by the wood-wind and horns, while all the strings are singing the melody in their several conveniences of pitch. The effect is indescribably somber. I have sought in vain to understand why this sort of thing should so curiously suggest the bleak and dismal north. I cannot tell whether it is that the paucity of melodic material suggests a barren climate, where only the most hardy and persistent vegetation can live, or what it is. Mendelssohn, in the opening of his "Hebrides" overture, suggests the bleak north by means of open fifths. Be this as it may, it is a well sustained and very impressive movement which here arrests our attention. One or two counter themes of minor importance assist in the development of this subject, but its principal relief is made by transposing it into the relative major, F. Here the clarinet gives it out, while above it the strings divided sustain chords tremolo. While the theme in this form is pending, there is no lower bass; but when the phrase is ended, all the instruments put in the necessary support of chords. Presently the clarinet has the theme, and the violins take up above it a new and lively figure, and with this assistance the movement reaches new and impressive effects, but as yet everything is subdued. Then the violins discontinue their activity, the chord begins to strengthen, the oboes and other instruments take up the theme in its major tonality, and it sounds as if we were nearing the denouement. But we are not, for after a promising stretto there is an arrest of this activity, and the bassoons gently slide down with a curious theme mostly in major thirds. This finally subsides on to the tonic, G minor, where-

upon the movement begins once more to strengthen, and presently the violins and other soprano voices give out a new subject, which turns out to be a counter theme, the principal theme now being intoned with all the powers of the basses, trombones, tuba and bassoons, while all the other voices carry above it the accessory theme just mentioned. Thus the work reaches a climax which by the aid of this new matter in the conspicuous regions of the treble seems new, while the impression of the leading theme is not left in doubt, thanks to the tremendous sonority with which Sinding has scored it in the bass as a cantus fermus.

This movement as a whole is more severe than most slow movements in symphonies; and owing to its being so almost exclusively made up with a single leading motive, and developed thematically, it does not have the variety and the relief which almost any slow movement of the older writers possesses.

The third movement, the scherzo, is marked Vivace. It is in the key of F major. After eight measures of sustained C the first violins give out the subject.

Upon this an effective and inspiriting scherzo is built, but with a difference from classical practice. This subject, instead of going through to the close of the sentence, as Beethoven would have taken it, is arrested half way, bringing up against a counter theme, which is much more stately and dignified. These two elements combine to make the scherzo. The life of it is in the running eighth-note motion; while a steadier element is given by the counter theme which first enters with the intention of finishing the sentence more suitably.

The second theme begins m. 104.

In its development a running counterpoint of eighth notes greatly assists, recalling at the same time the first subject of this movement. This rather brilliant theme comes up to a telling fortissimo, and then the first subject returns. In fact, this subject is only of minor importance; for after the original theme has been resumed, we come presently to a much more effective change, into the key of B flat, when a new subject comes out, at first by the horns, very strongly marked, then by other voices.

Rhythmically considered, this subject stands in curious relation to the first theme. The new one appears very syncopated. It is, in fact, an augmentation; in place of being a four measure phrase of 3-4, is now a three measure phrase of 2-2. It is precisely an analogous rhythmic complication to that which Schumann has in the finale of the concerto in A minor. This vigorous subject is brilliantly treated, and then the first subject returns with novel variations, and so at length the close.

The general form of the Vivace movement is that of a song-form with two trios, the episode in C major being the first, and this one in B flat the second.

The finale Maestoso opens with a very strong theme:

It is given out by the basses, 'cellos, trombones and tuba. The wood-wind adds itself when the chord requires sustaining. After a short treatment a second theme emerges, upon a foundation consisting of a chord of A minor, sustained or rather suggested by running arpeggios, triplets of the strings, the clarinet and bassoon give this melody, which is used as a relief from the principal theme. After sufficient development

has been had, the key changes to D major, and in this the work triumphantly concludes.

In point of elaboration and workmanship this work is one to be spoken of with great respect. From a poetic standpoint it shares in the modern spirit, which desires rather to say new things in the new ways than to imitate the repose and classical proportion of works of the older school.

ALLEGRETTO IN F.

(From Piano Pieces, Op. 24, No. 4), 4th Grade.

The allegretto in F is a pleasing little tone-poem, in a mood not unlike that of a spring morning—cheerful, fresh, tender. The peculiarity of the ascending scales, of which Mr. Marteau speaks above, will be recognized in this piece, as well as elsewhere. The most noticeable thing about this piece aside from its general innocence, is the tendency to remote modulation. All sorts of keys suggest themselves only to be quickly relegated again to the obscurity whence they had momentarily emerged. Meanwhile there is nothing uncertain about the tonality of the piece as a whole.

AGITATO IN D FLAT.

(No. 5, in Op. 24), 6th Grade.

In this piece we have much of the Sinding temperament, its energy, its vigor, its tumultuous throbbing and driving. The piece is quite in what Robert Schumann used to call the manner of Florestan, the more passionate of the two individuals into which he divided his own many-sided genius. Eusebius was the tender, the sentimental and singing man; Florestan was the torn-up, the passionate Schumann. Sinding in this number is in this mood. Like the other selections in this pro-

gram this one is marked by many transitions of tonality and not a few changes of rhythm also occur. As a whole it is brilliant, well made for the piano, and quite orchestral in its spirit.

FRUEHLINGSRAUSCHEN. (THE MURMURING OF APPROACHING SPRING.)

(From Piano-Pieces, Op. 32, No. 3), 6th Grade.

A tone-poem quite in the general manner of Liszt's "Murmuring of the Forest" (Waldesrauschen). A light arpeggio figure affords the suggestion of trembling leaves and the mysterious thrill in the warm air of opening spring, while the modulations and the strong melody voice the moods and inner feeling of this renewed miracle of nature. From the icy cold of winter, the dead trees, the frozen ground and the arrested waterfall all alike begin to throb with returning warmth, life and productiveness. It is the mystery of renewed life which forms the subject matter of this tone-poem.

Program V

Beethoven:

Sonata. Op. 49, No. 2, in G Major.
Rondo. In C Major, Op. 51, No. 2.
Andante and Variations from Sonata. Op. 26.
Sonata Pathetique. Opus 13.
Six Variations in G. "Nel Cor Piu."
Menuet in E Flat. From Op. 31, No. 1.
Allegretto from "Moonlight" Sonata. Op. 27, No. 2.
Adagio from Moonlight Sonata.
Andante from "Kreutzer Sonata." Piano and Violin.
Largo Appassionato. From Op. 2, No. 2.
Andante Cantabile. From the Trio, Op. 97.
Largo E Mesto. From Op. 10, No 3.
Scherzo in C Major. From Op. 2, No. 3.

Raff:

Cavatina. Violin and Piano.
Impromptu Valse. Op. 94.
Gavotte. Op. 125, No. 1.
In a Wherry! Reverie Barcarolle. Op. 93.
La Fileuse.

V. BEETHOVEN AND RAFF.

BEETHOVEN AND HIS MUSIC.

Born at Bonn, Germany, Dec., 16, 1770.
Died at Vienna, March 26, 1827.

Supplementary Reading: History pp. 305 to 315.

Ludwig von Beethoven, the reformer of instrumental music, was born at Bonn, Germany, the 16th of December, 1770. This date is usually accepted as authentic, though several biographers differ on that point. Like Mozart, he showed eminent musical predisposition at a very early age, excelled on the piano, and published a number of works in 1783. The year 1786 finds him at Vienna, where his talent gained the recognition of Mozart.

Seven years, later, in 1793, Beethoven settled in Vienna, and gave to that city, which already included Maydn, Mozart and Schubert, additional lustre. His own serious studies were done with Haydn, Albrechtsberger and Salieri, and he was enabled to do so to advantage and without that battle for the daily bread which hinders so many aspirants for fame, by the munificence of the art-loving Prince Lichnowsky, who, in recognition of his rare genius, gave him a liberal annuity. Later on the Archduke Rudolph joined in enabling the master to live in Austria comparatively free question of how far the musician consciously followed from pecuniary care.

BEETHOVEN AT THE AGE OF 42.

Beethoven's life is singularly free from incident. He traveled but little, lived in rather primitive bachelor style, enjoyed the intimacy of a few trusty friends, and only had one authentic pupil, Ferdinand Ries, who also gained considerable fame on his own merits, and whose C sharp minor concerto deserves an occasional resurrection even now.

Many of the great master's peculiarities were created and induced by a deafness, which served to more or less isolate him from his surroundings during the last twenty years of his life. Like all other reformers and pioneers, he had to encounter much opposition, criticism and jealousy, and even his contemporaries often failed to follow the flights of his transcendent genius.

Unlike Bach, who closed an entire historical epoch, Beethoven became the creator of another by his many innovations; he expanded existing and created new forms, enlarged the possibilities of music as a means of expression, and originated the modern symphonic school of orchestral writing. Making the piano his starting point, he also broadened the sphere and limitations of this instrument to an unequaled degree. His three trios, opus 1, dedicated to Prince Lichnowsky, at once attracted much attention and were followed by three sonatas, opus 2, inscribed to Haydn. Even these earliest works show a tremendous advance over those of his predecessors, both as regard the character of the themes and their development; without entering here into the technical definition of the sonata form, which can be read up to much advantage in Mr. Mathews' "Primer on Musical Form," we will here only state that a Beethoven sonata, like a Bach fugue, is the best of its species, on account of its fine musical contents, lucid

and logical development, and unity of thought. The latter quality in particular is inestimable, as it excludes incongruous matter, and gives definiteness of purpose and effect to the work at hand. In listening to a composition one very speedily notices the absence of diffuseness, and can the more appreciate and enjoy a concrete and perfectly modeled musical selection.

Beethoven covered the entire sphere of music, writing, with equal success and earnestness of purpose, compositions for piano solo, chamber music in all its forms, concertos for various instruments, overtures and symphonies for grand orchestra, masses, oratorios, songs, and one opera, "Fidelio." The selection of the libretto is vastly significant of the man, whom the lighter subjects, which attracted the more easy-going and impressionable Mozart ("Don Juan," "Magic Flute," "Figaro," etc.) could never have inspired to musical action.

Mozart, Haydn and Schubert were typical representatives of the pleasure-loving, genial Viennese of the day. Perhaps Papa Haydn, somewhat more serious than the other two, may have been of the Skimpole type, whereas Beethoven's character was introspective, shy, reserved, abrupt and to a degree domineering. Fully aware of his powers, and disdainful of all charlatanism, he brooked no opposition in matters musical, and was a law unto himself as well as others.

If we consider Haydn as the founder of modern music in its combination of the vocal and instrumental, Mozart undoubtedly emphasizes the former, and Beethoven the latter field; with Mozart the old opera form finds its finish and highest development, Beethoven opens new paths, Haydn's genius was prolific and instinctive; Mozart, equally gifted, combined great knowledge with

natural endowments; Beethoven's faculty was more subjective, enabled him to think deeper, and give to the world master works of great meaning and profundity; to many definite forms he gave endless variety, thus the old menuet or scherzo finds new treatment in the march-like movement of the sonata, opus 101, the scherzo of the sonata, opus 106, and the allegro molto of the sonata, opus 110.

The variation form, as developed by Beethoven, became the precursor of the later works by modern masters in the same field, and the monumental compositions of Brahms and Tschaikowsky would hardly have been possible but for the creation of such works as the variations and fugue, opus 35, and the variation on the Diabelli waltz, in which Beethoven exhibits unlimited resource of inventiveness. Limitations of space forbid further detail; the master died at Vienna the 26th of March, 1827, the last representative of that glorious school which made the Austrian capital so famous.

RUBINSTEIN'S CHARACTERIZATION OF BEETHOVEN.

(From "Conversations on Music.")

Mankind thirsts for a storm—it feels that it may become dry and parched in the eternal Haydn-Mozart sunshine; it wishes to express itself earnestly, it longs for action, it becomes dramatic, the French revolution breaks forth—Beethoven appears. Not the guillotine, of course, but at all events of that great drama; in no wise history set to music, but tragedy echoing in music, which is called "Liberty, Equality, Fraternity!" He is, however, the positive continuation of the Haydn and

Mozart period, at least in the works of his first period.

The forms of his first period are the forms then reigning, but the line of thought is, even in the works of his youth, a wholly different one. The last movement in his first Pianoforte Sonata (F minor), more especially in the second theme, is already a new world of emotion, expression, pianoforte effect, and even pianoforte technic. So, too, Adagio, in the second sonata (A major), the Adagio in the first string-quartet (F major), and so on. And already the treatment of the instruments in his first three trios is entirely different from that used until then. In the works of his first period altogether, as I have said, we recognize only the formula of the earlier composers; for, although the garb still remains the same for a time, we hear, even in these works, that natural hair will soon take the place of powdered perruque and cue; that boots, instead of buckled shoes, will change the gait of the man (in music, too); that the coat instead of the broad frock with the steel buttons, will give him another bearing, and even these works resound with the loving tone (as in Haydn and Mozart) the soulful tone (not apparent in the former) and very soon after the aesthetic (as in them), the ethic (in them wanting), and we become aware that he supplants the menuet with the scherzo, and so stamps his works with a more virile and earnest character; that through him instrumental music will be capable of expressing the dramatic even to the tragic, that humor may rise to irony, that music in general has acquired an entirely new art of expression. His greatness in the Adagio is astounding, from the innermost lyric to the metaphysical; thus, he attains to the mystical in this art of expression. But he is entirely unapproached in his scher-

zos (some of them I would compare with the jester in "King Lear"). Smiling, laughing, merry-making, not seldom bitterness, irony, effervescence, in short, a world of psychological expression is heard in them. Emanating not from a human being, but as from an invisible Titan, who now rejoices over humanity, now is offended; now makes himself merry over them and again weeps—enough, wholly incommensurable!

And yet I entertain some difference of opinion in regard to him which I cannot refrain from expressing. Thus, for example, I consider "Fidelio" the greatest opera in existence today, because it is the true music drama in every particular; because, with all the reality of the musical characteristic, there is always the most beautiful melody; because, notwithstanding all interest in the orchestra, the latter does not speak for themselves; because, every tone of it comes from the deepest and truest of the soul and must reach the soul of the hearer—and still it is the generally accepted opinion that Beethoven could not be an opera composer. I do not regard his "Missa solemnis" as one of his greatest creations, and it is generally regarded as such.

Because, aside from the purely musical in it, with which in many ways I do not sympathize, I hear in the whole composition a being who speaks with God, disputes with Him, but does not pray to Him nor adore Him as he has done so beautifully in his "Geistliche Lieder" (spiritual songs). I do not either share the opinion that the use of the vocal in the last movement of the Ninth Symphony was a desire on his part for a culmination of the musical expression in a technical sense for the symphony in general, but on the contrary movements he intended to have something utterable,

hence the last movement, with the addition of the vocal —(with words). I do not believe that this last movement is intended as the "Ode to Joy," but the "Ode to Freedom." It is said that Schiller was moved by the censure he received to write Freude instead of Freiheit (joy instead of freedom), and that Beethoven knew this. I believe it, most decidedly. Joy is not acquired, it comes, and it is there; but freedom must be won—hence the theme begins pianissimo in the bassi, goes through many variations, to ring out finally in a triumphant fortissimo—and Freedom too is a very serious thing, hence also the earnest character of the theme. "Seid umschlungen millionen" ("Be embraced ye millions") is also not reconcilable with joy, since joy is of a more individual character and cannot embrace all mankind—and in the same way, many other things.

Q.—So you do not share the opinion that Beethoven would have written many things differently and others not at all if he had not become deaf?

Not in the slightest degree. That which we call his third period was the period of his deafness—and what would music be without his third period? The last pianoforte sonatas, the last string quartets, the Ninth Symphony and others were possible only because of his deafness.

This absolute concentration, this being transported into another world, this tone-full soul, this lament never heard before, this Prometheus, this soaring above everything earthly, this tragic not even approximately present in any other opera; all that could only find means to express itself because of his deafness. He had indeed written the most beautiful, yes, unrivaled, works before his deafness; for example, what is the "Hollen-

scene" of Gluck's "Orpheus" in comparison with the second movement of his G major piano concerto? What any tragedy (Hamlet and King Lear possibly excepted) in comparison with the second movement of his D major Trio? What is the whole drama in comparison with the "Coriolanus Overture?"

But yet the most exalted, the most wondrous, the most inconceivable, was not written until after his deafness. As the seer may be imagined blind, that is, blind to all his surroundings, and seeing with the eyes of the soul, so the hearer may be imagined deaf, deaf to all surroundings and hearing with the soul. O deafness of Beethoven, what unspeakable sorrow for himself, and what unspeakable joy for art and for humanity!—From Rubinstein's "Conversations on Music."

THE BEETHOVEN SELECTIONS PRACTICALLY DISCUSSED.

Beethoven's compositions are often distinguished by periods. This imaginary and arbitrary division assumes that his earlier works still reflect to a degree the influence of Mozart and Haydn; the second period presents the master at his best, and in his happiest moods and is supposed to begin with the sonata Pathetique, opus 13, including the sonatas, opus 26, 27, 31, 53 and 57, the third, fourth and fifth concertos, the two trios, opus 70, and the great violin sonata, opus 47, dedicated to Kreutzer. The last and somewhat abstruse epoch brings the trio, opus 97, the last five sonatas, the ninth symphony and last string quartets, which are likely to remain a terra incognita for some time to come.

SONATA IN G. OP. 49. NO. 2.

(4th Grade.)

This charming little composition might fitly be called a sonatina and can be utilized to great advantage in teaching. It consists of two well contrasted movements and affords considerable opportunity for elementary study, being thoroughly practical and easily accessible throughout. The construction of the first movement adheres to the established sonata form and brings the different themes according to rule in the tonic and dominant, later on returning to the original key. The finale is in menuet time and the opening melody recurs a number of times, thus affording a good example of the Rondo form.

RONDO IN C MAJOR. OP. 51, NO. 2.

(3d Grade.)

This Rondo is somewhat more difficult than the preceding works, but will amply repay study; it involves many difficult rhythmical problems in the proper execution of mordents, trills and turns of all kinds; the modulation covers quite a wide range and the student will find opportunity for cultivating the task of playing two notes in one hand against three in the other; altogether an important composition musically and technically.

THEME AND VARIATIONS IN A FLAT. OP. 26.

(5th Grade.)

The greater number of the sonatas have no particular connection between the various parts and the different movements could often be transposed into other sonatas without particular damage, as long as the tone relationship is preserved, and yet even in this regard one is staggered to find an adagio in E major in his C minor

concerto; perhaps this radical departure encouraged Grieg to intersperse a slow movement in D flat in his A minor concerto Many sonatas like the present partake more of the character of a suite, in others again the difficulty of one part is out of proportion to the rest and makes it advisable to use single movements only for teaching purposes; a case in point is the sonata, opus 10, No. 1, in which many students, who can master the first movement will find the adagio utterly beyond them. The andante and variations under discussion form the beginning of the sonata, opus 26, and are very beautiful; the melody is extended and very elevated, and is followed by a very lyric variation; the second variation brings the theme in octaves in the bass, and is supplemented by a more somber treatment in the third, which is in A flat minor. Buelow very properly prints the text in four flats instead of the original seven, and adds the other three incidentally when they occur, thus much facilitating the reading. The fourth variation is in scherzo form, and well contrasted in No. 5, which again presents the original melody in slow tempo, richly paraphrased; the coda is especially beautiful.

This sonata likewise includes the famous funeral march, which here immediately follows.

SONATA PATHETIQUE. OP. 13.

(6th Grade.)

The best preparation for works of this caliber will be found in the Clementi and Cramer etudes, which contain the leading technical problems in which the sonatas abound; the pathetic part of the work (outside of the manner in which it is usually performed) is contained in the short introduction which leads into the first move-

ment proper. This part introduces many decided innovations and is full of life and brilliant contrast.

A most charming lyric adagio in A flat fitly follows; it is brief and definite, but full of song and melody. The finale is a lively Rondo with some interesting contrapuntal playfulness in the A flat episode.

There are two collections of piano works which furnish an inexhaustible study—Bach's Clavichord and the Beethoven sonatas. When these are mastered the heavy work is done, the foundation is laid, and one is ready for more general and comprehensive developments.

SIX VARIATIONS: "NEL COR PIU."

(3d Grade.)

These variations are upon an air from Paisiello's opera, "La Molinara," which was played in Vienna in 1795. In Wegeler's "Notices 55 is told that Beethoven upon this occasion was in a box with a lady, who upon hearing the duet said to Beethoven: "I formerly had some variations upon this piece, but I have lost them." Beethoven being wakeful in the night remembered this saying of his companion and wrote the variations out in full, sending them to the lady the following morning. As they were written for an amateur player, the range of difficulty is purposely kept low, but the variations are delightfully fresh and naive. The theme is pleasing and simple. The first variation is in sixteenths for the right hand, figuring the original melody treating the melody in figuration. (If this term requires lucidation, let the first two measures of the air be played and the first two measures of the variation immediately following when it will be seen that the accented notes of the variation are those of the melody.)

The second variation has running work of sixteenths in the bass, and the treatment of the melody is changed just enough for variety without destroying its identity. In the third variation the design is rhythmic, the arpeggio figure being carried quite through the variation. In the fourth the tonality is changed to the minor and other harmonic modifications occur, designed, when taken at a slower rate than the preceding variations, to give the character of an adagio. In the fifth variation the melody is placed in the bass, with running work in triplets for the right hand. The effect is sprightly and pleasing. The sixth variation has the character of a rather rapid finale and it is interesting to see how cleverly Beethoven manages to awaken the illusion of difficulty without overstepping the moderate limits proper to his original design.

CHARACTERISTIC MOODS OF BEETHOVEN.

By mood we mean a state of mind, such as quiet, tender, playful, sad, grieving, joyful, very deep and grave (as when one looks death in the face, yet without fear); hope, courage or the reverse, despair, passionate surging to and fro, as when some trouble too deep for quiet bearing has overtaken us. Music covers all such ranges of feeling and makes all sorts of nice gradations in every direction. And we shall find as we go on that just here is where Beethoven appears the greatest composer, because he covers a wider range of these moods, and covers them, as said above, more directly and in a shorter compass.

In order to take a fair start, let us commence with a few pieces of a quiet, serene, contented style.

THE CONTENTED AND SERENE.

MENUET IN E FLAT. OP. 31, NO. 3.

(4th Grade.)

The first strain of this menuet is characterized by a delightful repose; everything seems serene, satisfied, happy. The melody sings along steadily without excited interruptions, and now and then holds out a tone long enough to afford a sense of repose. The accompaniment lies in a very few simple chords, and the rhythm of the accompaniment is a steady motion of eighth notes. The quiet of the piece depends in part upon the rate of speed, which should be little if any faster than the tempo assigned by Czerny, of 88 for quarter notes.

The mood changes somewhat in the second period. The repose of the first melody is distinctly broken into; first by the melody beginning upon the chord of the dominant, and second by its having its first accent upon a very strong and appealing dissonance, at the C flat, lying upon a chord of B flat. The second measure resolves the dissonance and restores the repose; the third measure renews the distress, and the fourth resolves it again. With the fifth measure of this period the original idea returns and the original repose.

The trio, again, shows a different mood, but one nearly related. In the first two measures we have strong chords, which to some extent resolve in the next two measures. In the fifth and sixth measures our figure of strong chords comes back again, but in more marked dissonances, and the period ends in a very dignified and strong unison. The second period begins upon the dominant and with a very strong dissonance,

which is prolonged or reasserted through six measures, whereupon the first subject of the trio is brought back again. Upon completion of the trio the minuet is played again as at first, and after it there is a beautiful Coda, which recalls some of the appealing dissonances of the work, and finally subsides into repose.

These comments have been prolonged more than will be practicable in later selections in order to call attention to the change of mood all along, and to the influence of dissonance upon mood. Dissonances always have to do with unhappiness, distress, and the like.

ALLEGRETTO FROM MOONLIGHT SONATA. OP. 27, NO. 2.

(5th Grade.)

The design of this movement in the sonata where it occurs is to afford repose and rest between the very sad first movement and the violently "torn up" mood of the finale which follows it. Care must be taken to reproduce all the indications of the notes with scrupulous fidelity. The first phrase very legato; the staccatos of the third and fourth measures, like pizzicatti of violins. In the eighth measure a suspension occurs, resolved at the second beat of the ninth; here another resolved in the tenth, etc. The resolutions must be made carefully, but no interruption in the rhythm is allowable. The range of feeling is small in this movement, but the effect is very charming.

THE TENDER AND APPEALING.

ADAGIO FROM SONATA PATHETIQUE. OP. 13.

(Advanced 4th Grade.)

This Adagio is not altogether an illustration of a single mood, but of what we might call a succession or

cycle of moods, nearly related and all lying near the type with which we are now concerned. It consists of 73 measures. The main idea, which is like a beautiful song, is given out in the first eight measures. It is immediately repeated, measures 9 to 16. (This part should now be played quite through once or twice until all realize the tender and rather deep spirit of the melody. Let the movement be as nearly as possible 60 for quarter notes.)

With the last note of measure 16 a new idea begins, a less sustained idea, broken up, as if there were an excitement not yet settled enough for sustained singing. This ends in measure 25, and there are three more measures of chromatic settling down, preparatory to the resumption of the main idea in measures 20 to 36.

With the last note of measure 36 a new idea begins, a sort of dialogue between a soprano and baritone voice. In measure 42 the soprano monopolizes the whole discussion. In measure 45 both voices take up the thread again, but presently the discussion breaks off and after a kind of interlude, or transition, the main melody returns in measure 51. In measure 58 the melody rises into the higher octave and the accompaniment is enriched. The increased animation of this part is due to the triplets in the accompaniment as compared with the twos in the first part. The melody ends in measure 66, and then a short coda follows, designed to bring around to a grateful and well-earned repose. Note the three repetitions of the little closing motive in measures 70, 71 and 72.

A story might be written about this piece, and it is permissible for each hearer to think up a story which to his mind corresponds with the music. It would not

be a bad pastime to spend an entire lesson upon this one piece, hearing the different parts over and over again and then trying to find out what sort of story would best correspond to the changes which here take place. This exercise is not only useful and instructive, but advisable, since it affords practice in hearing music from a story standpoint.

One caution, however, must on no account be disregarded. No fanciful person has the right to impose his account upon other persons unless they choose to adopt it. Nobody knows what the story was, or if there was a story. What Beethoven said we have in the notes; and what he meant we find in playing them with correct expression. But what sort of story these notes will awaken in the mind of hearers will depend upon their susceptibility and quickness of musical imagination. To enjoy the music is legitimate; to think of a story is permissible; to print a story and say that this is what Beethoven meant, is wholly wrong. We do not know. But the moods we do know. They are there in the music itself and a careful hearer cannot escape them.

ADAGIO FROM "MOONLIGHT SONATA." OP. 27, NO. 2.

(5th Grade.)

This piece consists of a very sad melody, which is carried through a variety of keys. It is generally interpreted as a tone-poem to express grief at losing the woman he loved, Giulia Guicciardi (gwitchiardy—accent syllable ar).

ANDANTE. FROM KREUTZER SONATA FOR PIANO AND VIOLIN. OP. 47. BEETHOVEN.

(Advanced 5th Grade.)

This beautiful melody (54 measures only, without the

variations) illustrates a quieter phase of the Beethoven spirit. It is tender, contented, without grief, and is of most lovely melody. In case the violin is not available let it be played upon the piano, as best the teacher can, explaining where the violin comes in.

THE DEEP AND SERIOUS TYPE.

LARGO APPASSIONATO. OP. 2, NO. 2.

(4th Grade.)

This very serious piece is a good example of that deeper tone which is peculiar to Beethoven. In order to secure this tone it is necessary first of all to decide upon the speed, which Czerny places at 80 for eighth notes. This rate is too slow for modern ears, and a rate of from 90 or 96 to 104 for eighths will be more agreeable to most hearers. Things move more rapidly in these days of railways, electricity, bicycles and automobiles than in Czerny's days.

Next after getting a suitable speed it is necessary to sustain the melody (the entire chords their full value) with a full deep and round tone. The moving sixteenths in the low bass are to be played staccato and quite audibly, like the pizziccati of the double bass.

When thus played this slow movement has a very deep, strong and impassioned expression. The main idea extends through nineteen measures, but the second part of it, beginning in measure 8, last three notes, always seems to me less significant than the other parts. With the last three notes of measure 19 a second subject comes in of a more appealing character. This part can be played a very little faster, but not much. In measure 26 still another idea comes forward, but in measure 32

the first melody returns. A very pleasing third idea begins in measure 50 (with the second eighth note), and goes up to and including measure 57. In measure 58 the first subject is brought back with very strong treatment in minor, and in different keys; this leads, measure 68, to a very charming resumption of the original melody, with some delightful motion of 16ths in the middle voices. In measure 72 the melody comes down an octave and so presently the close. All that part from measure 50 is of the nature of a coda, or a close, but the novelty and unexpected nature of the treatment makes it seem like an important part of the original conception.

This movement is of a type peculiar to Beethoven. Nothing so deep, reposeful and at the same time so suggestive, will be found in any other composer. A modern writer wishing to produce the same impression would have resorted to more violent contrasts and a less settled movement. It is a tone-poem of noble beauty.

ANDANTE CANTABILE. OP. 97.

(5th Grade.)

A still more impressive illustration of Beethoven in this mood can be found in the slow movement of the great Trio, opus 97. If it is not convenient to give the entire movement, take the first twenty-eight measures. The remainder of the movement consists of variations upon them. The theme is not difficult; the remainder is difficult.

THE GRAVE, DEEPLY SERIOUS.

LARGO E MESTO. OP. 10, NO. 3.

Descending yet another degree to the very grave and deeply serious a good illustration is found in this slow

movement of Beethoven's. This very serious piece (to be played not faster than 72 for eighths) is one of the most impressive in the entire collection of sonatas. If carried out according to the plain intention of the composer, it will be found very serious, very dramatic and full of mysterious suggestions.

INTRODUCTION TO SONATA PATHETIQUE. OP. 13.

(5th Grade.)

Another example of like mood is found in the introduction to Sonata Pathetique, the part preceding the first allegro.

THE PASSIONATELY MOVED.

ALLEGRO FROM SONATA PATHETIQUE.

(5th Grade.)

The allegro of this sonata illustrates a mood which at the same time when Beethoven wrote this work (1799) was very rare in piano music. In later music it is quite common. It represents those moments of life when trouble invades and the soul is "torn up," half angry, half surprised, and with elements of grief, discouragement and protest.

FINALE TO "MOONLIGHT SONATA."

(6th Grade.)

A like mood is found splendidly portrayed in the finale of the universally favorite "moonlight" sonata.

THE PLAYFUL.

SCHERZO IN C MAJOR. OP. 2, NO. 3.

(4th Grade.)

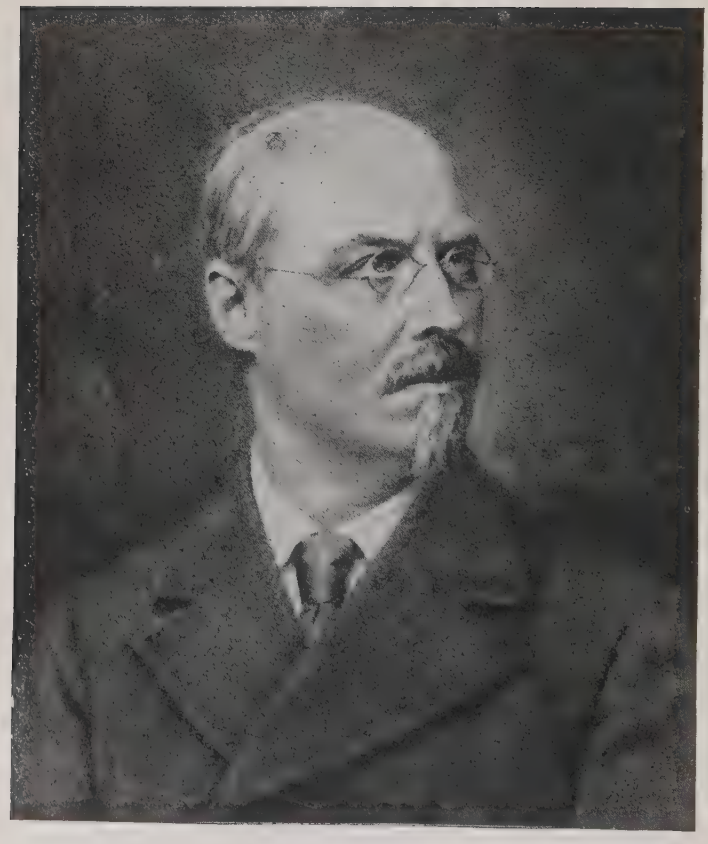
In this little piece the spirit of fun prevails. A bit of melody is given out by one voice and is straightway

taken up by a second, and so on, quite in fugue style. Later some playful caprices occur where we seem always upon the point of going on with the idea, but refrain. Then a middle piece occurs of contrasting style, but still quick and sparkling. Then the first part back again, and a short coda with the first idea popping up in fragments out of the bass, quite irrepressibly.

Many other examples of this spirit occur in the scherzo movements of Beethoven.

JOACHIM RAFF.

One of the more graceful writers among the lesser gods of music was Joachim Raff, born near Lucerne in Switzerland, May 27, 1822; died at Frankfort-on-Main, June 24, 1882. Raff's father was an organist and teacher of music, who preferred, apparently, that his son should pursue some other avocation. According the boy betook himself to books and it is said was able to translate Homer at the incredibly early age of seven. He studied in the Jesuit college and became a tutor. He played the organ and sang and before he was twenty he had decided to follow a musical life. In 1842 he met Mendelssohn, who greatly encouraged him, and so his first composition was published in 1843. Three years later Liszt found him and gave him more encouragement, whereupon Raff started upon a concert tour with Liszt. After a variety of misfortunes, Raff at length made his home at Weimar for six years, and it was there that his early works were composed. In 1869 he gained the prize offered in Vienna for the best symphony, and this was the beginning of his success in this department. He wrote eleven symphonies, of which the famous "Leonore" and the "Forest" symphonies have been played the world over. He composed six operas, of which two were played; and a great quantity of pianoforte music, chamber works, songs, concertos for piano and for violin, and so on. All of Raff's work has certain good qualities. His melody is suave, his harmonies modern and often beautiful, hs tone-color masterly, and



JOACHIM RAFF.

his writing generally fluent. He has some of the faults of Schubert, mainly too great facility of composition. He was obliged by poverty to write when the muse did not serve. Accordingly, beautiful moments abound in all his pieces, but in the less fortunate ones they are intermingled with much that is commonplace and inefficient. As a composer for piano he had a singularly fluent style and a good idea of the tonal values. There is nothing of his which can be classed as absolutely great; there are many things which afford great delight. The lack in all is the lack of the heroic, the grand, the deep; in place of these qualities, which give tone-poetry so honored and so long-lived glory, we find the sweet, the pleasing, the graceful, and, as already said, at times the commonplace.

Personally Raff was one of the most delightful of men, amiable, witty, well-informed, a fine scholar, and a gentleman.

CAVATINA FOR VIOLIN AND PIANO. OP. 85, NO. 3.

(5th Grade.)

A beautiful melody peculiarly fascinating to players and hearers alike. It begins in the lower register, where the tone of the G string is richest; it reaches a climax upon the high notes and eventually comes back again to the tone of beginning.

IMPROMPTU VALSE. OP. 94.

(6th Grade.)

A very brilliant salon waltz, admirable as practice and pleasing as illustrating the fine work of the player. The main theme is a sort of perpetual motion, patterned after a much smaller waltz of Chopin, but the carrying out is Raff's own.

GAVOTTE. OP. 125, NO. 1.

(6th Grade.)

A pleasing and well-made antique in modern style—a gavotte. Bright, easy in motion, pleasing in spirit. The minor tonality of the main theme is replaced in the middle piece by a second subject in the major tonality. After this the original theme returns.

IN A WHERRY: REVERIE BARCAROLLE. OP. 93.

(6th Grade.)

This charming and poetical piece opens with a short introduction of twelve measures. In m. 14 the theme begins. It is an ideal design for the purpose; the rocking motion, the soft and gentle swaying of the water, the sentiment of the small boat and a chosen companion, all these are well managed in the tone-poem. Note particularly the cleverness of the accompaniment, the deep effect due to the retention of the first fifth low in the bass as the pedal keeps it sounding. In m. 45 the sea becomes somewhat rougher. There is now a 3-4 rhythm in the melody against the 6-8 of the accompaniment. The syncopation recalls the inner unhappiness which all lovers of the sea will appreciate. The sadness is accentuated by the minor tonality. At length, in m. 105, the second theme gives place to an interlude and in m. 117 the original theme is resumed with a finer treatment, and the piece is carried through to a charming close, m. 158. It is entirely a salon piece, a piece for the drawing room, and for study. Nothing of the deeper things of the soul comes to expression through it, but it is, nevertheless, well worth knowing.

LA FILEUSE.

(6th Grade.)

Of all the tone-poems of Raff this fancy piece, "The Spinner," has had the greatest currency. It well deserves this honor for the grace with which it is written, the facility and pleasing nature of the modulations, the beautiful melody and the neatness with which it comes to complete expression in the tone of the pianoforte. It is a pleasant little sonnet, with just enough of cadenza effect here and there to give the hearer the impression that it is difficult. To be played very lightly and gracefully, with very even and delicate sixteenth notes. The melody to sing throughout.

Program VI

WEBER:

Sonatina in C. Op. 3.
Invitation to the Dance. Op. 65.
Air from "Der Freyschuetz."
Polacca Brilliante in E Major. Op. 72.
Slumber Song.
Rondo Brilliante in E Flat. Op. 62.
Overture to "Oberon." Four Hands.

HENSELT:

A Song of Love. Op. 5, No. 11.
The Repose of Love. A duet, op. 2, No. 4.
Spring Song. Op. 15.
A Little Waltz. Op. 28.
Etude, "If I Were a Bird." Op. 2, No. 6.
Cradle Song. Op. 13.
Scherzo in B Minor. "A La Russie." Op. 9.

VI. WEBER AND HENSELT.

The two composers and pianists from whose works the present program is taken are indeed strongly unlike each other and distant each from the other as a full generation in chronology. They also were both remarkable innovators upon the piano, they devised new types of melody and brought to expression upon the pianoforte many things previously hidden. Even in the trifling point of unusual compass of hand they were alike, Weber being gifted with a wide stretch and Henselt cultivating all sorts of extensions as part of his system of rendering the hand responsive and capable for the novel things he had for it to say.

In temperament the two composers were unlike. Weber was primarily of a sunny disposition disposed to the well sounding; Henselt was of a more brooding disposition, preferring to meditate and to play deep songs for himself alone. Yet he no less than Weber wrote one of the most pleasing of concertos for the pianoforte with orchestra, a work which held a long and honorable distinction in the repertory of the concert artist. In yet another respect they were alike in their fondness for melody; but here Henselt betrays his disposition to brood, for many of his melodies are of a deep and serious character. Yet Henselt upon occasion could be as light and as fanciful as any. Think of his "If I Were a Bird"—a new leaf in piano playing, equally charming as poem and as piano piece.

CARL MARIA VON WEBER.

Born, Eutin, Oldenburg, Dec. 18, 1786.
Died, London, June 5, 1826.

For Historical Sketch of Weber, see Mathews' Popular History of Music, pp. 406 to 411.

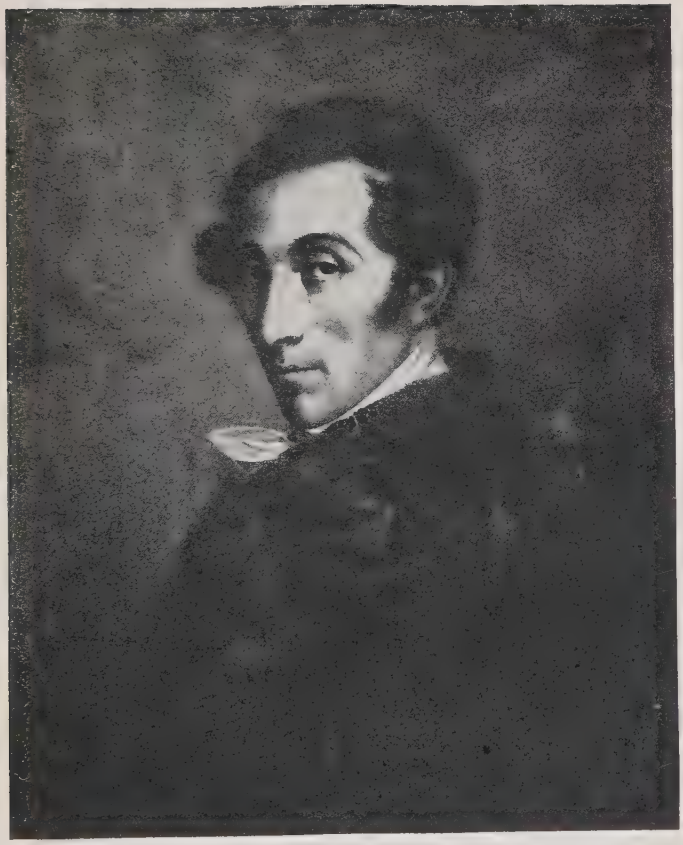
CHARACTERIZATION OF WEBER.

BY EMIL LIEBLING.

Weber was a great piano virtuoso; if we consider Scarlatti, the founder of the most brilliant style of piano playing, followed by Clementi, the more modern developments may be credited to Moscheles, Hummel and Weber, who blazed the way for Henselt, Chopin and Liszt. Weber's piano works are brilliant, distinctly dramatic and almost orchestral in effect; the resources of the piano are developed to a marked degree and many compositions, like the immortal concertstueck, opus 79, are as fresh today as when they were first produced. Weber was Wagner's forerunner by creating a distinctively German opera style at a time when Rossini and Bellini dominated everywhere; his success encouraged masters like Spohr, Lortzing and Marschner to follow in the same special sphere.

Some of the more important innovations of Weber's treatment of the piano are the use of continuous octave passages with added intervals, the single and octave glissando, brilliant extended arpeggios, intricate double passages, the use of double thirds for both hands; heavily massed chords and long stretches.

His melody is always elevated and noble, even pathetic, his climaxes are grand and martial. The four sonatas



WEBER.

are master works; the first contains the famous perpetual motion Rondo, also an impressive adagio in F, and the second in A flat is often played by the great pianists; very effective are the Polacca Brilliante in E and the Polonaise in E flat. He cultivated the symphony and string quartet but little; the overtures are effective, but do not bear comparison with similar works by Beethoven and Mozart in point of architectural structure; their excellence consists in melodic charm and skillful instrumentation. Historically he occupies the undisputed position of the creator of German opera, as evidenced in the "Freischutz," dealing with German life and romanticism. The fantastic element found further development in Mendelssohn's "Midsummer Night's Dream" music.

CHARACTERIZATION OF WEBER BY PHILIP HALE.

In the Schirmer edition of Weber's selected works for piano, edited by Dr. William Mason, Mr. Philip Hale gives the following estimate of the composer:

"The enduring fame of Weber rests upon three operas and the enormous influence he exercised upon his contemporaries and the men that came after him, as Meyerbeer, Mendelssohn, Marschner, Berlioz and Wagner. It is impossible to put too high a value upon this influence; and yet as pianist and composer for pianoforte his is a famous name.

"He had long flexible fingers, and as he worked out piano problems chiefly by himself, we find a new technique shaped by his natural gifts, daring jumps, rapid passages of thirds, sixths and octaves for both hands,

used, however, for the expression of new ideas. He once defined the ideal style of pianoforte-playing as powerful, expressive and full of character, and he laid stress on 'the equal cultivation of the two hands.' Nearly all his contemporaries speak of the fire, the brilliancy, the precision, the expression of his performance. In spite of dissenting voices from Vienna the testimony is strong that Weber was intellectually and mechanically in the first rank of pianists."

WEBER, FROM THE STANDPOINT OF THE PRESENT.

Carl Maria von Weber appears in a different light according to the standpoint from which his work is examined. If, for example, we consider his pianoforte music from the standpoint of the modern concert room, the first noticeable point is the infrequency of his representation upon programs, and the very small number of pieces which make up the aggregate of his contributions to our actual practical entertainment in this line. His "Invitation to the Dance," for example, with which Liszt used to do wonders along between 1827 and 1833 or 1834, is now relegated to the boarding school, or if played appears in an arrangement, by Tausig, Henselt, Godowsky, or some other pianist, in which the original treatment of the themes has been augmented by a multitude of difficulties. The Polonaise in E flat and the Polacca in E major very rarely appear nowadays, except occasionally Liszt's arrangement of the Polonaise in E flat. The Rondo in E flat, so much played two generations ago, and so highly prized for pedagogical purposes in European conservatories, has now entirely vanished from the concert room. The

same is true of the "Capriccio" in B flat, which formerly had considerable vogue. As for the sonatas, they appear, if at all, only in extracts, a single movement from the sonata in A flat. Occasionally, indeed, the entire sonata is played, but with how little effect!

Almost equally true is it that the Weber operas have vanished from the stage. "Der Freyschuetz," indeed, still maintains its position in the current repertory, particularly in Germany, but every year sees it fade away in interest. Its entire disappearance can be a matter of but few years. "Euryanthe" and "Preciosa" have completely vanished.

It is in the symphony concert that Weber still maintains the most of his influence upon the present generation. The overtures to "Der Freyschuez" and "Oberon" still remain among the cherished gems of the orchestral repertory. The "Invitation to Dance" is esteemed here also, as one of the most popular and entertaining of selections, but always in the scoring of Berlioz or Weingartner. Moreover the songs of Weber cut but little figure nowadays. Even such charming sweetnesses as his "Slumber Song" are very rarely heard; and his great and universally sung aria, "Ocean, Thou Mighty Monster," has effectually disappeared.

Such being the present facts concerning the vogue of this master, in what sense it may be asked, can it be said that he is a master of first rate importance in our days?

To this question several answers can be made. First of all, speaking from the standpoint of the pianoforte, Weber was a real musician and a creative tone-poet, and in some of his smallest pieces, such as the four hand sonatina in C, there are melodies worthy of large

setting. His "Invitation to Dance" was perhaps the very first idealized waltz to be written by any one; his other piano music was romantic in character and, while not explained by significant titles or other evidences of poetic meaning, the music itself is eloquent of the fact that something beyond mere musical symmetry had been in the mind of the composer at the moment of creation. That his brilliant polonaises have now been superseded by the more vigorous and more highly pianistic works of Chopin a half a generation later, is not to Weber's discredit. Very likely if he had not written in this vein Chopin himself might have lacked courage to create the splendid examples which so well illustrate his distinguished genius.

In fact, it was probably upon the influence Weber exercised in his life time, and the inspiration he gave other young composers that we must base his claim upon posterity. Nevertheless wher we remember that it is now three-quarters of a century since the "Invitation" was created, and that it still remains a remarkably bright and timely piece for the drawing room, this surely is much credit for von Weber.

So, also, of his orchestral works. His symphonies, of which he composed two, have now gone to oblivion; but the operatic overtures have established themselves as classics. More. They have in them the seeds of much which meets us in the works of Wagner and the later romanticists. In the "Freyschuetz" overture the leading motive appears and the suspended movement over the Wolf's glen pizzicato of the basses, is as significant as the famous horn in the two "Leonore" overtures of Beethoven. So, again, in the overture to "Oberon," the fairy music appears earlier than with Mendelssohn.

Weber, also, was an innovator in the use of the horns, which he understood better than any operatic writer before him. All his orchestral music has a tone of its own, a color scheme peculiar to himself, a discreet and well modulated scheme, not overdone, not too meagre.

He is, therefore, to be counted one of those geniuses who for the moment when they appear entirely fill the stage and set in operation principles of composition and ideals which otherwise would have had to wait for their first voicing. Yet such is the attractiveness of the new ideals that straightway many other gifted ones enter into the new paths, explore farther, bring forth still more brilliant and striking results, whereby the originator of the school or tendency is put in the background, even while he is really the originator of the entire dispensation. Something of this sort is true of Weber.

Another point which works against Weber in this latest day is the lack of any very deep and intense cry of the soul in his works. His music is music as such; to be enjoyed, to be praised, to be played for satisfaction. That a world would arise eager for the discordant, the dissatisfied and the unbeautiful was something which Weber did not foresee. And if he had been given the foresight no doubt it would have poisoned the naive beauty of the master works he turned out so freely.

THE WEBER SELECTIONS IN DETAIL.

SONATINA IN C. OP. 3.

(2d Grade.)

This charming little sonatina in C is available in either of two forms—for two hands or for four. The latter

was the original form. It is very easy, full of melody and a delightfully fresh naivete. The second movement is a lovely larghetto (about 66 for eighth notes) worthy a larger field. The melody is deep and beautiful and the harmonies expressive, at times dramatic. The third movement is a very pleasing little Menuet. (Observe all the repeats, otherwise the piece is too short to develop a mood in the hearer.) The fourth movement is an Andante air with three variations. The structure of the variations is worth noting. The first variation has mainly figuration for the upper voice. The second begins with six measures for the second player. Here the theme is developed in syncopation in a charming manner and in minor tonality. Evidently just here he had the idea that the teacher would play the bass of the duet, leaving the easier upper part for the pupil. The third variation is a light and rondo-like movement in 6-8 measure, and again in the major mode. The fifth movement is a miniature march in C major; and finally a sixth movement, a jolly happy rondo.

The so-called "sonatina" is more properly a "suite" (or succession of pieces) than a sonatina, since, properly speaking, the sonatina has only three movements. If the first, second and sixth movements were played without the others, the sonatina form would have been perfect. There are few pieces so small as this which contain so much music.

INVITATION TO DANCE. OP. 65.

(5th Grade.)

The Invitation to Dance marks an interesting epoch in musical art; the ancient dance forms had served their purpose long and well and the old masters had used

them freely. Weber here idealizes a modern terpsichorean form, indirectly weaves a story around it, and produces a master work of singular charm and lucidity; the Chopin waltzes carry out the same scheme very happily at a later period. The introduction is a distinct dialogue and requires much discrimination in variety of touch, tone production and interpretation. The following allegro is fiery and dashing, the waltz part may again be taken somewhat slower; a fine example of pianistic instinct is given later on where the scale of C is played at the distance of two octaves, giving the effect of the omitted middle octave in consonance with those played; the same effect is used at the close of the Polacca in E, and by Schumann at the finish of the allegro, opus 26. I should consider all repeats as obligatory, with the possible exception of the second portion of the waltz part. The "Invitation to the Dance" lends itself readily to orchestral treatment, as evidenced by the Berlioz and Weingaertner arrangements. Tausig's paraphrase usually proves an interesting reminiscence to those who have attempted it. E. L.

AIR FROM "DER FREYSCHUETZ."

(For Soprano.)

This aria occurs in the opera while Agatha is watching at night for the return of her lover. It is brilliant moonlight, a calm, still night, full of mystery and deep suggestiveness. The kernel of the song is the prayer, the soft, slow melody which is now well known to everybody and has been made into a church tune in America. It is sung softly, with a very pure and sustained tone, accompanied by the muted violins, violas and cellos. This is one of the most exquisite gems in

all opera. Later on, after the prayer has twice been gone through, with interludes of reflective comments, the aria breaks off into a rapid and exultant presto as Agatha hears the step of her lover and receives him back again from whatever unknown danger had weighed upon her soul.

"How could I fain have slumber'd?
Before his face I saw?
Ah! Love with grief is cumber'd;
'Tis fate's eternal law."

Recit.:

"Now walks the moon her path of light?
Oh, heav'nly night."

Then the prayer:

"Holy, holy, meek and lowly,
Rise, my soul, where stars swing slowly!
Echoes waking, taking pinions,
Waft my prayer to heav'ns dominions!"

"Oh, how bright the stars are sparkling!
How like gems they stud the skies!
Yet above yon mountains darkling,
Seems a thunder-storm to rise:
There, too, beyond the forest vast,
Black and heavy clouds fly past.

"Lo! before thee I adore thee!
Lord of mercy I implore thee!
Angels send us to defend us,
From the threat of ill tremendous;" etc.

POLACCA BRILLIANTE IN E MAJOR. OP. 72.

(5th Grade.)

A brilliant illustration of the polonaise spirit, conceived in a mood of brightness and mirth. To be played with spirit, but not too fast. (About 96 for quarters.) The measure is properly one of six beats but not of the usual six of two threes; it is a six composed of three twos. The polonaise keeps this movement

of eighth notes always clear, and there is an accent almost invariably upon the fifth beat, as plainly intended by the change of harmony which generally occurs at that point.

The middle piece of this polonaise is a very quiet melody in the original key instead of being in a related key as is usual. Underneath the reposeful melody, however, the rhythm of the polonaise keeps up without cessation.

On the whole, a very brilliant and effective piece, full of spirit and verve.

SLUMBER SONG.

A soft, sweet melody, very simple.

"Sleep, darling baby, my idol art thou!
Close those dear pretty blue eyes of thine now,
All is so quiet, so peaceful and still,
Sleep, while I guard thee from harm and from ill.

"Life to thee now, love, is golden and bright,
Later, ah later, will fade its fair light;
Soon as dull care once thy pillow hangs o'er,
Dearest, thou'lt slumber so calmly no more."

RONDO BRILLIANTE IN E FLAT. OP. 62.

(6th Grade.)

This piece for many years formed one of the advanced posts of brilliant piano playing. It is conceived in a bright and popular vein, and one can imagine that given by its author, with his marvelously clear touch and sprightly musical feeling, it must have made an effect. Liszt used to play it when it was new. The name of the piece in many collections is given as "Gaiety," a name which well suits the bright and pleasant rhythm and the pleasing melodies.

From a modern point of view this piece is too long for the substance it contains; but in its day it was a

most welcome addition to the stock of pleasing pieces for concert or private playing. The movement not too fast. (About 84 for quarters; a little slower will answer.)

OVERTURE TO "OBERON." FOUR HANDS.

(4th and 5th Grades.)

The overture to "Oberon" presents several of the features of the music of the opera. The opera of "Oberon deals with the adventures of a Knight who is provided with a magic horn, giving a long drawn tone of singular sweetness and penetrating power. When this note is sounded, which must be only under the stress of the greatest and apparently irreparable danger, the fairies bring aid. This long-drawn note of the magic horn is that which begins the overture. It occurs again in the third measure. In the sixth we have the light footfalls of the fairies in the high sixteenth notes. In the m. 22 the allegro proper begins, brilliant, driving, full of life. Adventure follows after adventure until in m. 55 the magic horn is again heard, followed by the fairy music, this time in eighths, the movement having become so much quicker than at first that the eighths now give the proper lightness to the fairy steps. In m. 65 comes the second subject, which here happens to be the singularly lovely melody of the mermaid's song: "Oh, it is pleasant to float on the sea."

Beginning with m. 103, there is a short elaboration of the principal idea, the movement becoming more and more energetic and excited until in m. 154, the beginning of the mermaid's song is heard again, but now in the key of F sharp major, given by the violins, while it is supported upon a brilliant accompaniment of the

brass. Just after this the recapitulation begins and so the work is brought to an end in m. 257.

This overture is justly admired and often given in orchestral concerts. It is one of the most attractive pieces in the entire orchestral repertory.

ADOLPH HENSELT.

Born Schwabach, Bavaria, May 12, 1814.
Died Warmbrunn, Silesia, Oct. 10, 1889.

Adolph Henselt was a remarkable pianoforte virtuoso of the same generation as that of Liszt and Wagner. Beginning his early musical studies at Munich, he gave such evidences of talent that an allowance was made him from the privy purse of King Ludwig I., which enabled him to continue his studies with Hummel at Weimar; later, he went to Vienna, where he devoted himself mainly to theory under the celebrated teacher, Simon Sechter, meanwhile working out his pianoforte ideas by himself. In this way he finally arrived at great virtuosity and a characteristic style of his own, differing from that of Liszt in being less brilliant and showy but more expressive and, above all, distinguished for deep and full melody, perfect legato, and the trick of supporting his melodies by a wide range of harmony—covering at times nearly three octaves. By assiduous practice he impaired his health, but in 1837 he made his first concert tour and was received with the greatest possible enthusiasm. His playing is said to have been of the most poetically inspired character and highly individualized. His peculiarities of expression found expression in three books of studies, opus 2, 5 and 13; and in a very beautiful pianoforte concerto and other works. Riemann credits him with having been the first to enlarge the scope of fantasias upon operatic themes, then as long after a very popular form of piano music, by including

several themes in one piece. In the year 1838 Henselt reached Russia upon a concert tour and was greeted with such warmth that he always after remained there, excepting in late years when his active duties had come to an end.

With all his astonishing mastery of the pianoforte, Henselt was dreadfully nervous and sensitive to observation. Accordingly when he had received the honorable appointment of teacher of music to the royal princesses in the family of the Czar, with suitable emoluments, he resolutely refused to give any more concerts, and in thirty years was heard in public only three times in St. Petersburg. An anecdote illustrating this trait of Henselt is told, that while he was living one summer at Dresden a traveling musician of distinction wished to call upon him to pay his respects. Accordingly he went to the house and as he climbed the stairs to the elevated domicile of the artist he heard him playing most beautifully. As this was exactly what the visitor had most desired (the fame of Henselt being world-wide, yet very few had actually heard him) he seated himself upon the stairs and listened for nearly an hour to a most beautiful composition or series of compositions, in which the piano was illustrated in a most poetic and novel manner. At length the playing ceased and after waiting a few minutes in the hope it would recommence, the visitor announced himself and was received with the cordiality due to a brother artist. After some conversation he inquired of the pieces he had heard and requested Hanselt to play one of them again. After a little demur Henselt complied. But with what a difference! The visitor said that it seemed like another player. Where before there had been freedom, lovely tone and

most delightful expressiveness, the touch had become dry, the execution strained, and the whole piece sounded like a different work. Such was the repression of the artist's freedom by the presence of even a single stranger.

Henselt's compositions are characterized by pleasing and well-sounding melody, which generally sounds a little better than it is; i. e., the melody pleases very much but soon becomes familiar, owing to its being supported upon harmonies which are often commonplace and rarely of dramatic intensity. The appearance of depth and strong feeling are often illusory, and lie in the effect of his wide arpeggios in the bass. Nevertheless they illustrate peculiar features of piano playing and are worthy of further study. From a technical point of view almost everything of Henselt is rather difficult, and most things are impossible for any but very good pianists. The most played of his works are his famous pianoforte concerto, and the delightful study in F sharp major, with the motto: "If I Were a Bird, I Would Fly to Thee." This has been played everywhere this fifty years and more and its lease of life bids fair to continue for a long while.

It is a curious circumstance, which the advanced student of the piano will appreciate, that Henselt's tendency to absolute legato instead of the staccato of Liszt, comes back again in some very advanced works lately composed by Mr. Leopold Godowsky, his metamorphoses of Chopin studies. In these he not only gives the left hand the same thing to do which Chopin originally planned for the right (most players find them quite difficult enough in the original) but he adds a variety of other particulars, such as a flowing cantilena

in the soprano, and various subordinate voices coming in at all sorts of illusive and evasive intervals. The whole is like a fairy story, and it is based upon absolute legato throughout, excepting in the fundamentals, where naturally the pedal is called upon for its aid.

HENSELT'S PLAYING CHARACTERIZED BY VON LENZ.

Von Lenz, in his "Piano Virtuosos of Our Time," gives the following lively account of the first appearance of Henselt in St. Petersburg.

"Henselt first appeared in St. Petersburg in the concert season of 1838, and since then has left us only occasionally. I happened to be at the Count Wielhorski's when Henselt first called there. I shall never forget the extraordinary impression he made by the interpretation of his F sharp Major Etude. It was like an Aeolian harp hidden beneath garlands of sweetest flowers! An intoxicating perfume was crushed from the blossoms under his hands—soft, lie falling rose leaves, the alternating sixths, which, in one and the same octave, pursued, teased, embraced, and enraptured! Such a charm of rich fullness of tone in pianissimo had never been before heard on the piano! After the delicate whisper in the principal theme, the Minore entered energetically, mounting from one degree of power to another, taking the instrument by storm, to lose itself again in a magic dialogue of sixths! Thirty-two years have passed since then, but the enchanting picture still lives before the inner eye.

Henselt must have perceived how enraptured we were with his performance for as soon as he had finished the

piece, he commenced again at the most touching part of his poem, and played it through once again, with modified gradations of expression. It was like gleaning after a harvest of joy! He must have been satisfied with it himself, and have rejoiced to read his instant triumph in the eyes of connoisseurs of such high standing as the Counts Wielhorski.

In quite a different style flowing more quietly, broadly and deeply, followed his Poeme d'Amour in B flat Major, which, passing over from an unquestionably new nocturne-style, changes to a not less deeply felt allegro or variation-style, and closes with the highest degree of bravura in arpeggios, which covered the whole extent of the instrument—and which he hurled like heavy, well-aimed spears—without exceeding the limits of euphony, without once overstepping the measure of power allowed to the piano. Such playing had never been heard! Such tenderness allied to so much force; a depth of meaning so sufficient to itself, with all its euphemistic concessions to the audience, was an artistic feat, a phenomenon, wholly unique."

A SONG OF LOVE. OP. 5, NO. 11.

(5th Grade.)

A charming baritone melody, a song of love, a poem in tones. To be played smoothly, with great affection and well chosen expression. The melody consists of a strain of eight measures, which is repeated. In m. 17 begins the second strain in minor, returning again (m. 24) to the original melody. This part also is repeated. In m. 48 begins the short coda, which leads to repose.

THE REPOSE OF LOVE. OP. 2, NO. 4.

This poem is quite in similar vein to that of the opus

5 just mentioned, but in this one the soprano voice comes in the nineteenth measure, and thenceforth both voices sing together. It is naturally an excellent study in playing melody. The moods of these two love songs are very similar, and but for the opus number of the preceding, one would think that one must have been a fortunate original and this one an attempt to carry out the same idea in a little more pretentious manner. However, it seems certain that this one was written first, so the supposition falls to the ground.

SPRING SONG. OP. 15.

(5th Grade.)

A bright and song-like melody in a rather spirited movement (about 72 to 84 for dotted quarters). The song lasts for twenty-two measures, after which the melody is repeated with a more elaborate figuration in the bass. This piece is nothing more than a song without words in the Mendelssohn vein, except that through its richer figuration and more elaborate setting for the piano its difficulty is increased and the effect somewhat enriched. It is to be conceived as a sweet poem about spring.

A LITTLE WALTZ. OP. 28.

A leisurely little waltz, more meditative than dance-like. Not too fast. (About 72 for dotted halves.)

STUDY: "IF I WERE A BIRD." OP. 2, NO. 6.

(6th Grade.)

This famous little tone-poem, "If I Were a Bird I Would Fly to Thee," of which Von Lenz speaks with such ardor in the extract already quoted, has been a favorite with the entire piano playing world this fifty

years. It is simple, thoroughly congenial to the nature of the piano, and illustrates many fine qualities in playing. The alternation of the sixths with the two hands is not easy except the player happen to have an uncommonly good left hand; for this reason Dr. Mason has proposed several methods of making one hand help out the other, while playing precisely the same notes. The present writer prefers the original form, believing that when perfectly done the alternation of hand touches upon the beats gives a more sharply defined rhythmic effect and makes the study more musical.

Despite the apparent difficulty of this study it will be discovered upon examination that the harmonies are of the most simple and obvious kind. The second period in minor makes but an ordinary transition. Everything lies in the novelty with which the hands are treated upon the piano.

The great virtuoso, Mr. Leopold Godowsky, has made another arrangement of this piece, in which the right hand plays all the sixteenth notes of Henselt's original; the left hand has a precisely similar figure in contrary motion, each hand having six sixteenths in a measure, double notes, and the left hand with many evasive dissonances, which greatly add to the difficulty. When properly done this arrangement is even more beautiful than the original; but it is for virtuoso pianists only. It is impossible for ordinary hands.

CRADLE SONG. OP. 13.

(6th Grade.)

A lovely melody in high soprano range, below which there is an accompaniment in quiet arpeggio figures, the rhythm being broken between the two hands. When

well done very pleasing. To be played with the utmost delicacy. This piece illustrates Henselt's manner of covering a wide compass with his accompaniments. In this instance the accompaniment often covers three octaves, and the notes follow one another so rapidly that the whole range is kept busy. When this is accomplished in a delicate manner, yet with tone enough to satisfy the ear, the effect is delightful.

(NOTE.—All the Henselt selections up to this point are found in the Henselt Album, No. 8106, Augener Edition.)

SCHERZO IN B MINOR. A LA RUSSIE. OP. 9.

(7th Grade.)

This piece is apparently founded upon a Russian popular song. The smart rhythm is carried out in a clever and effective manner by Henselt and there is a pleasing middle piece in B major illustrating the Russian tendency to luxury and comfort. Later the original theme returns. (See Litolff Collection, No. 490.)

Program VII

Dudley Buck:

Spring's Awakening. Song.
Sunset. Song.
Stabat Mater Dolorosa. Duet.

J. K. Paine:

"The Lord is Faithful." From Oratorio St. Peter.
Nocturne for Pianoforte.

Arthur Foote:

An Irish Folk Song.
"Love Me If I Live."
"I'm Wearin' Awa' to the Land o' the Leal."
"On the Way to the Kew."
"O' My Luv's Like a Red, Red Rose."
"Go Lovely Rose."

F. G. Gleason:

Allegro. Op. 8, No. 4.
Gavotte from "Otho Visconti."
"O Sanctissima."
"Seek Ye the Lord."

Mrs. Gaynor:

Songs to Little Folks.
Slumber Boat.
L'Enfant.

Emil Liebling:

Romance Dramatique. Op. 21.
Madeleine Valse. Op. 27.
Spring Song. Op. 33.

VII. SECOND GROUP OF AMERICAN COMPOSERS.

DUDLEY BUCK.

The first generation of American composers, devoted to the higher art of music, had for its star members Gottschalk and William Mason. Wollenhaupt was the salon composer popular at the same time. Gottschalk wrote a number of large and showy compositions for festival occasions, especially in South America. These consisted generally of an ode, the national air set in a variety of ways and a closing chorus of original work. None of them have been published. Otherwise than this Gottschalk as well as Mason and the rest wrote for pianoforte, parlor pieces. No one of them wrote sonatas or chamber music or in any way sought to express the kind of musical feeling which lies at the foundation of chamber music and symphony. No one of them wrote largely for voice, a fact rather remarkable in the case of Mason, who was brought up as accompanist to his father's choruses, where he had a fine opportunity to discover the value of choral masses. The whole ambition of this generation seemed to be met in the production of really artistic pieces of the size which alone at that time stood any chance of finding wide usefulness in America.

A few years later all this was changed. A younger generation arose, of whom Dudley Buck and John K.

Dudley Buck

Paine were the foremost, who took an altogether different view of the possibilities open to the American composer. Why this should have been so is not altogether easy to determine. Neither Buck nor Paine had an education much if any more thorough than Gottschalk and Mason. Probably in no respect were they better schooled or more competent to produce compositions of ambitious form. Nevertheless they both turned immediately to vocal composition with an emphasis upon the hitherto unattempted forms in America, the large cantata, oratorio and opera. In these departments both Buck and Paine have produced works of distinction, but alas! the performances of them have been very few. Buck has written probably three operas, and neither of them has ever been performed. It is a shame, for there is reason to believe that all of these works contain many pieces of excellent value. Both these men were organists of virtuoso powers. Paine was the first to make a specialty of playing the great works of Bach; but his virtuoso career was terminated briefly, by his appointment as professor of music at Harvard College of which later on; Buck maintained his place as a virtuoso organist for many years; but his fame with the public turns upon his songs and his church music—the merits and qualities of which will be subject of inquiry a little later.

Mr. Buck was born at Hartford, Conn., March 10, 1839, and, showing an invincible determination towards music at an early age, he became the pupil of a teacher named W. J. Babcock. In 1858 he went to Leipsic, where he remained two years in the conservatory; then he followed Julius Rietz to Dresden and studied composition with him and organ with Johann Schneider.

After two years of this he spent a year in Paris mainly in the government organ factory, in order to master the mechanism of the organ. Returning to America he became organist in Hartford in 1862; in 1869 he came to Chicago as organist of St. James Church. After the great fire he went to Boston, where he was organist of the music hall and St. Paul's. In 1875 he was for some time assistant conductor to Theodore Thomas; he became organist of Holy Trinity in Brooklyn, where he has ever since remained. He has also been the director of the Brooklyn Apollo Club for the same period. During this entire time he has been a diligent composer. His services for the Episcopal Church number scores; his cantatas upon sacred subjects six or eight; a variety of secular cantatas, of which "King Olaf's Christmas" and "Don Munio" are the best. In larger forms the "Golden Legend" and "The Light of Asia." The most important of Mr. Buck's operas has never been heard or published. It is called "Columbus," and at one time had an excellent prospect of performance at the Metropolitan opera house in German under the late Anton Seidl, who thought well of the work. If this performance had taken place (it was given up, as Seidl and German opera failed at the Metropolitan that year) it would have been a striking illustration of the extent to which the American composer, even in his own country, is at the mercy of foreign musicians and influences.

Mr. Buck was the first American composer to fall under the influence of the Wagnerian ideas. As soon as the "Mastersingers" and "Tristan and Isolde" were published, he procured them and became an ardent Wagnerian student, having heard in Europe everything performed up to that time. He had the same sympathy for

other vigorous modern music, such as the Thiele pieces. His own organ music is mainly of a practicable character, available for service. His best works in this line are his two sonatas, of which the first ends with a fugue upon "Hail Columbia."

On the whole, Mr. Buck's best work is for the voice. He early adopted Wagnerian principles of writing in place of formal melodies, a melodious arioso which, while conforming to the spirit of the text, nevertheless approached the more formal symmetry of melody. A solo of this kind often fails of effect upon first hearing, because the hearer is looking for a "tune" which does not appear; but, after several hearings, such a passage, if really well adapted to the text, grows more and more agreeable and ends by affording a satisfaction far greater than any kind of merely pleasing tune. Moreover, this method of writing gives a composer more latitude and promotes continued freshness, since every text has its own suggestiveness. Mr. Buck's influence as composer has been in the direction of finer musical quality and great seriousness. He entered the field of church music when as yet there were no American composers capable of writing motetts and anthems in this new spirit. The music most used in choirs was arranged from operas, or written in a trivial spirit, unsuitable to the words and occasion. Mr. Buck's compositions gained an immediate and constantly increasing currency in choirs not alone of the Protestant Episcopal order, but also throughout all evangelical denominations. Later on, with the advent of ritualistic practices, boy choirs and the plain song, Buck's music lost a part of this currency, especially as other writers arose in the same line. But he is entitled to the honor of having changed the

style of American church music and of having bettered it far beyond what it was before his time.

KARLETON HACKETT ON THE SONGS OF DUDLEY BUCK.

No name stands for more in the musical growth of America than that of Dudley Buck. If Lowell Mason was the father of church music in America, Buck is his artistic son and has done more by his musical sincerity and earnestness than any other to raise the standard of our church music.

The secret of his success lies in his feeling for the voice, for he is a vocal writer par excellence. This is a gift. One may study the range of the voice and try to master its capacities, but without the intuitive sensitiveness to that which is vocal, the results are but poor; the music may be good but it does not fit the voice. This intuition is his in the highest degree, and his songs are rich, varied, picturesque and stirring. Among the most effective are "Sunset," "Spring's Awakening," "In June" and "My Redeemer and My Lord." The cantatas, "The Triumph of David," "The Story of the Cross," contain fine church and concert arias, but are to be sung only by such as are truly singers.

The effectiveness of Dudley Buck's music lies first in its adaptability to the instrument and then in its directness. He never seems to be wandering aimlessly in search of some new harmonic progression which shall strike us with surprise and often with pain, but he has a musical thought to which he is giving expression in a sane fashion. The voice is over the central figure, but the harmonic setting is in perfect accord with the spirit of the music, now rich, now full, now simple and sub-

dued, according to the mood. He sets a poem to music and shapes all his means to the end that the ever varying shades of meaning of the words may find expression, and, as a thorough master of his art, he does this so simply that we are unconscious of the mechanism, but feel the beauty and fitness of the whole. That which makes music beautiful is ineffable; we feel it but it eludes our analysis when we would reduce it to words. Music may be correct and yet say nothing to us. But when we hear the best of the music of Dudley Buck we are stirred, we know that we are moved by a living force and that this is music.

SPRING'S AWAKENING.

(For Mezzo Soprano or Baritone.)

This beautiful song illustrates Mr. Buck's mastery of the art of creating a mood in the listener as directly as possible. The poem, by Mary E. Blake, afforded unusual opportunity.

"The wind is chill in the street,
As it sighs the bare boughs fret,
Grime of the mire and the wet
Hinder the weary feet.

"But high in the purer air,
High as the heart's desire,
In a passion of longing fire
A bird sings sweet and fair;
While a sunbeam, cheery and strong,
Answers the joy of the song,
And Spring, fair Spring, is coming.

"Soul, art thou still distressed,
By grief and the shadow of death?
By the cold of the winter's breath
Is still thy pulse oppressed?

"Lift up thine eyes and see,
Lift up thine ears and hear,
For the spirit of life is near,

And its voice is calling thee.
Over the graveyard sod
Shineth the smile of God,
And Spring, and Spring is coming."

The composer has sharply differentiated the mood of the song. The first four lines are in the key of D minor very slow and disheartened. Then the tonality changes to D major, the measure to a lilting 12-8, and in this spirit we have the next stanza.

Again returns the mood of desolation, D minor, with the words "Soul, art thou still distrest?" and again the change to D major with the line "Lift up thine eyes and see." The song is a beautiful study of musical expression, grateful for the singer, effective for the hearer, and an excellent example of discreet association of music and poetry, in which, despite its obligations to the poetry, the music remains musical and rational as music.

SUNSET.

(For Alto or Baritone.)

This beautiful and highly effective song is upon words by Sidney Lanier.

"Look off, dear love, across the sun and sands,
And mark yon meeting of the sun and sea:
How long they kiss, in sight of all the lands!
Ah, longer, longer far than we!"

An equally effective song as the preceding. It has been much sung and long will be.

STABAT MATER DOLOROSA.

(Duet for Soprano and Alto.)

From "The Story of the Cross."

As an example of Mr. Buck's later church music, the duet from the church cantata, "The Story of the Cross," is appropriate. It is set to the famous old Latin hymn,

"See the weeping mother stands" and follows in the cantata directly after the scene upon the cross, when the closing words are those of the Jesus, "Father forgive them," etc.

"At the cross her station keeping,
Stood the mournful mother, weeping."

OTHER EXAMPLES.

If the club finds it practicable to illustrate Mr. Buck's style more fully, the "Te Deum" in B minor is recommended. Also the motets: "The God of Abraham Praise," from the Second Motette Collection, and "Brightest and Best of the Sons of the Morning," from the First Motette Collection. The latter is more melodious, and is a beautiful setting of the famous hymn of Bishop Heber. It was in fact an impromptu, having been written on Saturday afternoon for the next morning, a diligent search having failed to show Mr. Buck any suitable setting of this hymn. The other, "The God of Abraham Praise," is upon a noble hymn of the English Wesleyan reformation. It is one of eight or ten splendid motettes in Buck's second collection. All of his original compositions in that book were written during a convalescence from a very dangerous career of typhoid in 1870. In the vigor of returning strength and in the clear spiritual vision of one who had looked death in the face these noble contributions to American church music were written, during about two weeks.

JOHN K. PAINE.

Professor Paine was born in Portland, Maine, January 9, 1839, where his musical training was begun by Hermann Kotschmar; later he went to Berlin, where he was a pupil of Haupt upon the organ and in counterpoint and of Wieprecht in composition, from 1858 to 1861. He returned to America in 1861 and in 1862 was appointed teacher of music in Harvard University; in 1876 he was raised to the rank of full professor and has ever since remained in this position. Professor Paine's first position in this country was due to his attainments as organist, as already mentioned; but through his appointment at Harvard he had only a short career as virtuoso organist. As teacher of musical composition he has been of the greatest possible service to the younger generation of students and composers, and most of the Boston composers since his time have been his pupils and several of them have had from him their entire training. Among these is the distinguished composer, Mr. Arthur Foote.

Professor Paine turned his attention to oratorio, and his great work, "St. Peter," was performed in Portland and in Boston in 1872. Mr. Theodore Thomas has played Paine's "Spring" symphony and several others of his orchestral works. Later Professor Paine has devoted himself to opera. For a long time he was at work upon a "Falstaf" which has never been performed. In response to an inquiry as to his ideals and methods he gave only the following short reply:

"My time is so much taken up that I shall be obliged

JOHN K. PAINE.

to make a concise answer to your questions. Foremost among my works I place my opera of "Azara," which thus far has had no prospect of performance. This is a tragic-romantic work. I will send you a notice thereof, which will give you an idea of its scope.

"My 'Oedipus Tyrannus,' nativity, spring symphony, symphonic poem to Shakespeare's 'Tempest,' Island fantasy, you know.

"No four-hand arrangements of my orchestral works have been published. Among the few songs and piano pieces that I have published, I should draw attention to the matin song, 'I Wore Your Roses' and Harvard hymn. Piano pieces—the album published by Ditson, 'Fuga Giocoso,' published by Schmidt. As to my ideals, I can only say that I have always striven for what is elevated, artistic and free. I cannot enter into the details as regards the class of compositions you wish to use, as this would require more time than I can afford."

Concerning the opera, "Azara," Mr. Walter R. Spalding writes:

"Professor Paine has written his own libretto as well as the music, and both words and music show genius of the highest order; the words in their dramatic power and poetic beauty, and the music in that it is free and original in spirit while preserving symmetical form and proportion. The scene is laid in Provence about the time of the early Crusades. The opera is romantic in spirit, with a thrilling plot of many tragic situations and a happy denouement. The action centers around the invasion of Provence by the Saracens, and the music is strikingly characteristic in its use of oriental color, while the dramatic portions are of great vigor and intensity. The style may be said to be Professor Paine's

own, for it is neither like that of the modern French opera with its somewhat lighter mixture of the serious and the comic, nor like that of Wagner with its long monologues and extreme use of leading motives. The subject of the opera is not mythical, but one of human interest, and it makes an instant appeal to the enthusiasm and emotion of the hearer.

"All musicians who have made a study of 'Azara' are convinced of its great originality, its striking harmonies and melodies, masterly orchestration, dramatic power and picturesque scenic features. 'Azara' marks a new epoch in American music, and it will be a shame if this opera is not first brought out on the stage in the land that produced it."

"THE LORD IS FAITHFUL."

(For Contralto.)

Owing to so much of Professor Paine's music being in large forms and for many instruments, few things are available for illustrations of this kind. Among the best is the contralto solo, "The Lord Is Faithful and Righteous to Forgive Our Sins," from the oratorio of "St. Peter." It is No. 18 in that work, occurring after the scene of the denial of Our Lord by St. Peter and his repentance and forgiveness. The air is classical in the elegance of its style, and thoroughly well conceived for the text and the singer as well. It begins in the reposeful spirit natural to the text, but at the words: "If we walk in the light" the spirit changes and a most effective and dramatic climax is made upon the word "light" in the key of A major. Later on the first melody is heard again with additional refinement of treatment.

NOCTURNE FOR PIANOFORTE.

(6th Grade.)

Among the few instrumental pieces of Professor Paine is this nocturne, which, after remaining unwritten for years and frequently played by the author at the request of his friends, was then written down, in which form it remained unpublished for quite a long time again. It is an excellent melody and effectively written. The mood of the nocturne is properly that of a quiet sadness, or confidence, such as is engendered by the darkness and the serious reflections which naturally spring up in the mind when the incitation of the sense of sight is temporarily shut off.

MR. ARTHUR FOOTE.

Born Salem, Mass., March 5, 1853.

Mr. Arthur Foote, who in the estimation of many has written some of the best music as yet produced in this country and a large number of extremely fortunate songs, is an American musician in birth, education and ideas. His teachers were the late Stephen A. Emery, Mr. B. J. Lang, and in composition Professor John Knowles Paine. In 1875 he received the degree of A. M. from Harvard, his principal subjects being musical. The following is an outline list of his works: For orchestra: "In the Mountains," overture; "Francesca da Rimini," symphonic prologue; suite for strings in E minor; concerto for cello; suite for orchestra, (2) for chorus and orchestra; "Farewell of Hiawatha," (male chorus); "The Wreck of the Hesperus" (mixed chorus); "The Skeleton in Armor." Chamber music: Pianoforte, quintet in A minor; pianoforte, quartet in C; pianoforte, trio in C minor; sonata for piano and violin in G minor; two string quartets (G minor and E minor); detached pieces for violin and cello with piano. About piano pieces, the principal ones being two suites (D minor and C minor). About forty songs; various compositions such as vocal duets, quartets for male voices and for female voices, church music, etc.

From the foregoing it will be seen that Mr. Foote has been more fortunate than most American composers in having written chamber music in large forms and

orchestral music, which has been played, not alone by the Kneisel quartet and the Symphony orchestra of his native city, but also by the Gewandhaus in Leipsic, the Chicago symphony orchestra, and in many festivals. In fact, Mr. Foote has been more fortunate than almost any other American composer in securing hearings for his works under favorable conditions. In his way his undoubted talent has gained for him a solid reputation which is likely to increase as time goes on. In the early part of his career his work seemed somewhat under the influence of Mendelssohn, but later on he outgrew this tendency and opened up more and more in the direction of modern ideals and methods. In response to an inquiry as to his ideals of composition he gave the following:

"In writing I should put it as follows: When there are words I try to make some adequate musical expression of them, especially aiming at faithfulness in accent and rhythm; more from a lyrical than dramatic point of view. When there is no suggestion of that sort, as in a piano piece, or string quartet, etc., my aim is pretty sure to be in the direction of what is called "absolute music" and not in what you call the poetical or story-telling view.

As a song-writer, Mr. Foote is entitled to high distinction. Of his work in this department Mr. Karleton Hackett says:

"Arthur Foote has written some of the most delightful songs that have appeared in the last few years, songs which find a place on the programs of our greatest singers, which are most effective in public and equally beautiful when studied in the closet. Here perfect mastery of form and richness of harmonic setting are united to

pure flowing melody, and the result is an exquisite lyric gem. These songs indeed are only to be sung by the artist, for while they are grateful to the singer they demand a poise and a command of vocal resources such as can be found only in experienced singers. When one of breadth of artistic conception sings them, so perfectly are they balanced that they seem simplicity itself. There is not one forced progression nor any waste material; each note is vital and necessary to the whole. Such songs will well repay study, and among the best are 'The Irish Folk Song,' 'I'm Wearin' Awa,' 'The Nightingale Has a Lyre of Gold.'

"If a man has the gift of melody he may write songs that will live; if he has not this, then no matter what his technical command of the language of music, no matter what ingenuinty he may display in harmonic invention, nor how admirable the music may be from the standpoint of workmanship, the songs will not sing. The voice expresses itself through melody, and even the most impassioned declamation must rest on a melodic conception, or in the end it fails. Any man can master the principles of harmony, but to have a spontaneous melodic thought is the privilege of the few. Each melodic thought is the inspiration for a song, and, if it receive adequate harmonic setting, a beautiful song. But unless spontaneous melody was the inspiration the moment the song is sung it stands revealed in its original barrenness mere notes without a meaning. A song can only be known by hearing it sung, for on paper it may look well and contain musical thoughts, yet it may not suit the instrument. No matter what musical excellence a song may contain it will not prove effective nor will it live unless it fit the peculiar capacity of the

voice. On the other hand much mediocre music has lived and held a rank altogether out of proportion to its intrinsic merit, merely because it serves to display the beauties of this most fascinating of instruments. But no song is entitled to a place in literature except where flowing melody is wedded to deep, rich, harmony; then there is indeed a song, and it is this that we admire in the songs of Arthur Foote."

Personally Mr. Foote is a charming man, and he occupies a very distinguished position as piano teacher in Boston. His published works number a hundred or more and his talent as yet is not worked out. More and better may be expected from his pen later on. He is a composer of sincere ideals and artistic tendencies.

COMPOSITIONS BY ARTHUR FOOTE.

It is by no means easy to select from the hundred or more songs by this author any particular five or six as a fair representation of his admirable work. The unavoidable limitations of this work, however, restrict us to the following, which for convenience may be divided into two classes. First, those which are essentially popular in character, depending for their life upon melody, in the usual acceptation of the term. Such as: "The Irish Folk Song," "I'm Wearin' Awa'" and "Love Me if I Live." These three have proven their popularity upon all the leading concert stages of the country.

Then there are others which have less of this customary melody at first hearing, but which are of a higher artistic character and employ musical arts with perhaps more mastery; these, accordingly, in time make their way and illustrate admirably those superior qualities of

the song-maker, which Mr. Hackett so well mentions. Among songs of this class, "O My Love's Like the Red, Red Rose," "On the Way to Kew," "Go, Lovely Rose," and "When Spring Comes Laughing."

AN IRISH FOLK SONG.

(For Alto or Baritone.)

A beautiful minor melody, with a refrain which simply hums a melody without words. The poem is by Gilbert Parker:

"You'll wander far and wide, dear, but you'll come back again;
You'll come back to your father and your mother, in the glen,
Although we may be lyin' 'neath the heather grasses then,
You'll be coming back, my darling."

It is the song of an Irish mother to her son, who is leaving her to seek his fortune in a country far away. The musical tone catches the Irish feeling in an exquisite manner.

"LOVE ME, IF I LIVE."

(For Soprano.)

A highly impassioned love song, intense with a breath from some world where emotion is keyed in an intensity far greater than that commonly attributed to Boston. The poem is by Barry Cornwall:

"Love me, if I live,
Love me, if I die.
What to me is life or death,
So that thou art nigh?" etc.

"THE LAND O' THE LEAL."

(For Contralto or Baritone.)

A Scotch song, but not in the Scotch tonality of the five tones:

"I'm wearing awa', Jean, like snaw when it's thaw, Jean,
I'm wearing awa' to the land o' the leal."

It is perhaps the highest praise possible for this song to say that despite its more than clever art, it produces the impression of a spontaneously conceived melody. A very curious point is the change of rhythm in the last stanza, where 9-8 measure still prevails, but the first unit is divided into four parts in place of the usual three. Foote has persisted in this and has so carried it out that the effect is excellent. This is a song for a singer.

"ON THE WAY TO KEW."

(For Mezzo Soprano or Baritone.)

A very pleasant and musical setting of a poem by Mr. W. E. Henley:

"On the way to Kew,
By the river old and gray,
Where in the long ago
We laughed and loitered so,
I met a ghost today,
A ghost that told of you,
A ghost of low replies,
And sweet inscrutable eyes,
Coming up from Richmond, as you used to do."

Charmingly treated from a musical standpoint and pleasant to hear.

"O MY LUV'S LIKE A RED, RED ROSE."

(For Soprano or Tenor.)

A beautiful setting of the famous words by Burns:

"O my luv's like a red, red rose
That's newly sprung in June;
O my luv's like the melody
That's sweetly played in tune," etc

A very effective and pleasing song, full of the true spirit of melody.

"GO, LOVELY ROSE."

(For Tenor or Soprano)

This song belongs to the more sentimental and languishing variety than those already quoted. It is suited to a sweet-voiced tenor of amorous tendencies:

"Go, lovely rose.
Tell her that wastes her time and me,
That now she knows
When I resemble her to thee."

SCHERZINO. OP. 42, NO. 1.

(5th Grade.)

A very bright and interesting Scherzino movement, in which two rhythms are combined in a charming manner, but in one which is very troublesome for the player. When well played the effect is very bright and pleasing. With the change of signature on page 5 a second subject comes in, a melody of a more singing character.

POLKA FOR LEFT HAND ALONE. OP. 37, NO. 2.

(5th Grade.)

This is one of several pieces especially written to afford the left hand the same kind of work usually required from the right. Owing to the manner in which most music is written, particularly since Mendelssohn, the left hand has very little to do except to play accompaniment to the right. The result is that the left hand not only fails to acquire agility but, and this is much more important, fails to produce so vigorous a tone as the right, and is not able to play a melody with the same expression. The present piece is interesting although composed with this utilitarian object in view.

ROMANCE IN A MINOR. (FROM STUDIES, OP. 27, NO. 2.)

(4th Grade.)

A very lovely melody valuable for music and as a study in expression.

FIVE POEMS AFTER OMAR KHAYYAM. OP. 41.

(6th and 7th Grade.)

Other examples of Mr. Foote's instrumental work are found in the set of five "poems" upon the well-known "In a Persian Garden," of Omar Khayyam. Each piece illustrates a quatrain of the original and all are written with queer Persian and Oriental effects in melody and harmony. Each piece is to be understood in the light of the stanza which stands at the head. Mr. Foote regards this collection as one of his very best works.

MR. FREDERICK GRANT GLEASON.

(1848-1904.)

The name of Frederick Grant Gleason stands high among those of Americans who have devoted themselves to the composition of serious music in large forms without regard to the question whether it was or was not likely to prove available by the public or even to get itself fairly heard. The force of this introduction will appear more plainly from the story of his career. Mr. Gleason was born in Middletown, Conn., December 17, 1848. After studying some time with Dudley Buck at Hartford, he was sent to Leipsic, where he remained only one year; from there he went to Berlin, where he entered at the Hofschule and became pupil of Loeschhorn, Weitzmann and Haupt. He made about equally serious studies in the three departments of piano, organ and composition. Returning to Connecticut he became organist at a Congregational church in Hartford. In 1877 he came to Chicago, where he joined Mr. Clarence Eddy in the Hershey school of music. For awhile the school published a small musical periodical, The Musical Bulletin, of which Mr. Gleason was editor. Aside from this he was musical critic for some years upon different Chicago newspapers, his work in this line closing in 1886 with his withdrawal from the Tribune, which he had served three years.

His compositions have been in many forms, songs, church motettes, a few organ pieces, including an organ sonata, one or two piano pieces, a pianoforte concerto, etc. His main work, however, has been devoted

Frederic Grant Gleason

to grand operas, of which he has written the text and music himself. The first of these was "Otho Visconti," founded upon a medieval Italian story; the second, "Montezuma," a grand romantic opera in three acts. Of this a few excerpts have been published. He has also written two symphonic poems called "Edris" and "The Song of Life." The former has been played several times by the Chicago orchestra and the second is promised for the season of 1900-1901.

Mr. Gleason's compositions are elegant in style, modern in harmony, and well scored for orchestra. He has always been a devoted advocate of the Wagnerian theories of composition and of the music-drama, and as he has devoted his life to producing works in this line it would be interesting to be able to hear them and find out how nearly he has realized his ideals. In response to questions concerning his compositions he has given the following important and clear explanation. He writes:

Chicago, June 7, 1900.

My ideals in composing have varied considerably with the different works undertaken. For example, in writing "Otho Visconti" in 1876-7, it was my aim to combine the melodic element of Italian opera with the richness of harmonization characteristic of the modern German school and the "leit-motive" idea of Richard Wagner—combining the lyric and dramatic elements in due proportion.

In "Montezuma" I sought to employ the "leit-motive" plan of construction still more freely and extensively. In planning the story and writing the libretto, certain points were provided in advance for the introduction of the essentially melodic element, where I considered

that such treatment would be particularly desirable from both musical and dramatic standpoints.

The melodic element in this opera is treated more broadly than in "Otho" and is further removed from the merely rhythmic tunefulness of the Italian opera. The predominating idea of the text, which I regard as equally ideal with the music, is that of womanly love and sacrifice, as exemplified in the character of the high priestess Yeteva. To the music I endeavored to give a distinct individuality of its own and to subordinate it to the expression of the text. The "leading-motive" plan of construction is here carried out to the fullest extent.

In my cantata, the "Culprit Fay," the leading-motive plan is also employed. In this work ideal musical beauty, fairy-like coloring and characteristic expression of the poem were the objects sought.

In my symphonic poems, "Edris" and "The Song of Life," I have endeavored to present the poetic emotional contents of my subjects—not to portray so much as to suggest, and to heighten the impressions which would naturally arise from the contemplation of the subjects themselves.

In the "Song of Life," which is to have its initial production under direction of Mr. Theodore Thomas next season, the tragic side of human existence is chiefly presented, though modified by religion, love, sorrow over the departed, etc. The motto is from Swinburne:

> "They have the night, who had like us the day,
> We whom the day binds, shall have the night as they,
> We from the fetters of the light unbound,
> Healed of our wound of living, shall sleep sound."

The works named are among those in which I have most fully succeeded in realizing my ideals."

ALLEGRO. OP. 8, NO. 4.

(4th Grade.)

The fourth of four little piano pieces is here taken as an example of Mr. Gleason's writing for the piano. The first part is in minor tonality, in a sprightly rhythm, with many modulations in passing. The middle piece begins m. 22 and is partly in A flat and partly in C minor. When this is completed the first subject returns.

GAVOTTE FROM "OTHO VISCONTI."

(Transcribed for Piano by William H. Sherwood. 6th Grade.)

The gavotte from "Otho Visconti" is considered one of the more fortunate instrumental numbers, and it is here transcribed for piano by the distinguished pianist, Mr. William H. Sherwood. It is in the usual gavotte form in the key of F major, the middle part being in the key of C. To be played lightly flowingly and in clear rhythm.

"O SANCTISSIMA." PRAYER FROM "OTHO VISCONTI."

(For Soprano.)

A fluent and well sustained melody, much in the Italian style, effective for soprano use.

MRS. JESSIE L. GAYNOR.

Among the writers of songs for children few have been so fortunate as Mrs. Gaynor; and perhaps no composer ever made a more sudden bound from being entirely unknown to the rank of a composer from whom charming things had come and from whom still better were to be expected. Mrs. Gaynor was largely self-educated, her later studies being made with Dr. Louis Maas of Boston. In composition she was a pupil of Mr. A. J. Goodrich and Mr. Frederick Grant Gleason, and Mr. Weidig. Her methods of work are original with herself. Her songs are characterized by bright and pleasing rhythms, discreet application of dramatic color through harmony and eminent suitability to the voice.

Mrs. Gaynor's talent has been well characterized by Mr. Karleton Hackett:

Mrs. Gaynor has made a special place for herself by her songs of child-life. This intuition for the thoughts and feelings of the child is a sealed book to most composers and to be opened only through some esoteric sympathy. Mrs. Gaynor has found the "open sesame," as the popularity of her songs among the little folks abundantly proves. She has not confined herself to the writing of this kind and some of her other songs, "And I," "The Wind Went Wooing the Rose," are charming. But they yield the palm to her "Discontented Duckling," "Sugar Dolly" and "Songs from Child Life."

SONGS TO LITTLE FOLKS.

This collection of seven songs was written to be sung to children. It contains ideas congenial to child life, but

MRS. JESSIE L. GAYNOR.

in forms of utterance as yet beyond the powers of the ages to which the ideas are primarily addressed. Accordingly Mrs. Gaynor has written the accompaniments with great freedom and they have altogether an unusual musical value, for the grade of difficulty to which they belong. Probably the most popular of these songs are the following: "The Flower's Cradle Song," charming slumber song; "The Discontented Duckling," which is very humorous, both in words and accompaniment, and the "Fireflies," in which the accompaniment is extremely clever and the effect of the whole delightful.

THE SLUMBER BOAT.

This beautiful melody is upon a poem by that delightful writer for children, Mrs. Alice C. D. Riley. "Baby's boat's the silver moon" and the rocking accompaniment, combined with the melody, gives a most pleasing effect. This song belongs to the "Playtime Songs."

L'ENFANT.

In the collection of "Five Songs," by Mrs. Gaynor there is one upon a poem by Victor Hugo, a slumber song, which Mrs. Gaynor has treated in the French manner, the melody lying more often for accompaniment than for voice, the latter meanwhile running along upon a monotone, or nearly so. The result is a very dreamy, extremely musical and poetic setting of a remarkable poem. For the benefit of those who understand English better, there is also a translation. This song is full of clever bits of detail, particularly in choosing an unexpected chorus for some particularly telling word. For instance in the phrase, "Slumber within my arms and dream of Paradise," the modulation and treat-

ment of the word "Paradise." The song as a whole is one of the best.

If an effective tenor song should be desired, "Come Down to the River To-night" answers all requirements. This is one of her earlier songs, and it has had a gratifying popularity.

MR. EMIL LIEBLING.

Born at Pless, Silesia, April 12, 1851.

At first glance there might seem an impropriety in counting among American composers this scion of the well-known Liebling family of pianists and musicians of Berlin, Germany, whither his parents removed while Emil was but a small boy. But Mr. Emil Liebling is essentially American and Germany has had but little to do with his development. The list includes Mr. Max Liebling, the well-known piano teacher of New York; Georg Liebling and Saul Liebling, concert pianists. Emil Liebling came to America upon his own resources to hustle for his future, landing in New York at the age of sixteen. Almost immediately he was offered the position of piano teacher in a Kentucky college in the following September (this was in June), provided he would qualify himself to speak English by that time. With characteristic ardor he set himself to the task and accomplished it. After two years in Kentucky he came to Chicago, where he has ever since resided, except for two years in Germany from 1874 to 1876, during which time he studied and taught in Vienna and in the Kullak school in Berlin, where he was highly esteemed. After his return to America Mr. Liebling immediately took a commanding position as teacher of piano and recital pianist, which he has ever since retained.

Although Mr. Liebling has not chosen to figure in any very extensive way as composer, his name stands in

MR. EMIL LIEBLING.

connection with quite a large number of pieces for piano, a few songs, etc., all light, pleasing and effective. He has carefully eschewed sonatas, concertos and fuges and other unpopular profundities.

Many of his pieces have had fine success. By way of variety he competed for a prize offered by the New York World for a set of waltzes, and gained the prize. But he has never composed for orchestra or chamber, and has written but a few songs. Had he chosen to follow this branch of musical production, he has talents which would easily have secured him a high place as composer of light opera—his mentality having exactly that "touch and go" quality, the sparkle and wit needed in this very profitable department of effort.

ROMANCE DRAMATIQUE. OP. 21.

(7th Grade.)

This romance is one of the most serious of Mr Liebling's efforts. It consists of a rather impassioned melody, quite broken as to its smaller rhythm, but perfectly clear if the effect of double measure is well kept, and this melody is supported upon an arpeggio accompaniment which covers generally about three octaves, in motion of sixteenths, the measure being 6-8. The modulations are striking and effective. The melody begins in the key of G, but in the thirteenth measure (not counting two measures of introduction, in which the accompaniment is getting itself shaken out and settled down to business) it is already in B major. From this it goes into E flat minor, and so around through other countries back again to G major. When well played this piece ought to make a really clever and poetic effect. That it has not been very popular, as the author

suggests, is probably due to its considerable difficulty.

MADELEINE. VALSE DE SALON. OP. 27.

(5th Grade.)

One of the most pleasing of Mr. Liebling's compositions is the Madeline waltz, a brilliant and very danceable waltz in the key of F. Effective and pleasing.

SPRING SONG. OP. 35.

(4th Grade.)

Liebling's "Spring Song" has been perhaps more played than any other of his pieces. It is a sort of scherzo, or playful movement, filled with the expectancy, the delicate suggestiveness and the freshing life of spring.

Should other examples be desired the following are recommended: "Florence Waltz," "Canzonetta" and "Gavotte Moderne," the latter of 7th or 8th grade of difficulty.

Program VIII

Schubert:

"Hark, Hark the Lark."
"The Serenade."
"The Trout."
"Ave Maria."
"The Erl-King."
"To Be Sung on the Waters."
"Impromptu in E Flat Major. Op. 90, No. 2.
"Romance in G." Op. 90, No. 4.
"The Impromptu." Op. 142, No. 4.
Theme and Variations, "Fair Rosamund." Op. 142, No. 3.
Waltz in A Flat. Op. 9a, No. 2.
Belief in Spring.
Impromptu in C Minor.
Hedge Roses.
Menuetto in B Minor. Op. 78.

Rubinstein:

Valse Caprice in E Flat.
Barcarolle in G Major.
Melody in F.
Grand Octavo Study in C. Op. 23, No. 2.
"The Wanderers' Night Song."
"Thou Art Like a Lovely Flower.

Spohr:

The 8th Concerto. (Gesangscene.)

VIII. SCHUBERT AND RUBINSTEIN.

CHARACTERIZATION OF SCHUBERT.

PROGRAM NOTES BY MR. JOHN S. VAN CLEVE.

If we were asked to choose, from all the men who in all time and in all nations have created music, a little band of twelve, to whom the proud distinction of the very greatest should be accorded, surely, in that small band of immortals would be found the name, Franz Schubert.

Hans von Bulow chose three great names, Bach, Beethoven and Brahms, fancifully entitling them the trinity of music, but while no one would put Schubert in the same rank with these unapproached masters, he does certainly stand just next to them.

Like Keats, Shelley and Byron, like Bellini, Mendelssohn and Mozart, Schubert's life was a short one, and like all those great men of artistic genius, the mere bulk of his output, to borrow a metaphor from the miner, was incredibly vast. The modern American editor of a metropolitan journal scarce pours a stream of ink more steady and copious upon the paper where his mind is turned into material form than did this quiet, shy, obscure, short-lived man, Franz Schubert. His analogue in poetry is the English poet Keats. He lived almost contemporaneously with him. Keats died in 1821, at

SCHUBERT.

the age of twenty-five, Schubert in 1827, at the age of thirty-two.

There is in Schubert, as in Keats, an intense and omnipresent sensuousness which never degenerates into sensuality; there is a pervading melancholy, there is a constant feeling of absolute spontaneity, even becoming redundancy; there is also, at times, and especially toward the last, a remarkable growth of manliness and nervous terseness of utterance, which deepens our deep regret that such a wondrous man could not have been permitted to round out his full allotment of days in our breathing world.

The life of Schubert was a singularly sad one. It seemed that all the malign fairies had poured all their thorny gifts into his cradle; but, to compensate him for their malice, the Spirit of Music had endowed him with the power to dream lovely melodies and spontaneous harmonies more than any other man that ever lived, with but one exception, that of Mozart. Schubert was even more an improviser than Chopin, and the fact that he often wrote with such speed as to produce as high as eight songs in one day, and further, that he never heard in public any of his larger orchestral works, and that he sometimes complained that he could not buy enough music paper to get all his fluttering fancies snared in visible form must awaken in us reverence, pity and affection in equal measure.

Schubert gave out music as a tropic isle, in the center of the Pacific, puts forth plants; as the earth in spring yields perfumes; as the activities of Nature emit poetic sounds.

He was the son of a poor schoolmaster, and for a term of three years, from the age of sixteen to nineteen,

he tried to follow his father's occupation, but the love of music was too strong, and so for the last twelve years, though often lamentably poor, even to cold and hunger verging upon starvation, he consumed his life, time, energy, all upon the beloved art, which was his very breath of being. His earliest compositions are dated when he was but thirteen years old, in 1810, and thus the period of his creative activity was eighteen years, from 1810 to 1828.

He met with many sickening disappointments; for example, in 1816, he was rejected as an applicant for a post as teacher in a government music school, and again, in 1826, when he hoped to be appointed director of the royal opera house, he was rejected because his sense of artistic dignity caused him to stand out against the whimsical demands of the reigning prima donna. At the last he was so wretchedly poor that a grave had to be purchased for him by his affectionate brother Ferdinand, and so he rests near the grave of his adored and feared model, Beethoven. When he died he left of all kinds of valuables an amount estimated at only a little more than ten dollars. And yet this marvelous genius spent all his life in the city of Vienna, which was the very center of the musical life of the whole world at that time, the city which had been the home of Haydn, of Mozart, of Beethoven, and was to be a half century later the home of Brahms. Such a record is a blot of lasting disgrace upon the fair name of the pleasure-loving capitol of the Austro-Hungarian empire.

Schubert tried his hand in nearly all forms of musical art, but in the song and in the lyric type of symphony and string quartet he succeeded best. In his songs almost every conceivable theme is illustrated, but the most

famous of them deal with love, with parental affection, with certain gentle aspects of Nature, and with awe of the unknown. His love-songs are pervaded by a wonderful refinement of sentiment, and by a soft, hazy sadness that is like an American Indian summer atmosphere. There is a tradition, not very well authenticated, which runs to the effect that when he was engaged in 1818 to be private music tutor to the two daughters of the renowned Hungarian nobleman, the Prince Esterhazy, he became deeply and hopelessly attached to Miss Caroline, the younger; and if this be correct it is easy to guess why there is everywhere this tender dejection in the music which his heart breathed forth.

Schubert was modest even to bashfulness, unassuming even to awkwardness, of a squat and insignificant figure, poor to the verge of utter shabbiness; yet in that inner realm of ideal beauty which the world can neither bestow, nor tear away, can neither brighten nor dim, he was a royal spirit, and well might he endure all his privations and griefs for that glorious compensation. This is the divine prerogative of genius, that it can make itself blessed, and can make blessed all other souls which are of such temper and training as to ring responsive to its motions. The heart of Schubert was one of those crystal bells which hang, so the Mohammedans say, upon the tree of life, fast by the throne of God. It endowed every breeze with its own innate music.

J. S. V. C.

MORNING SERENADE. "HARK, HARK THE LARK."

(For Soprano.)

To say a morning serenade, is a kind of solecism, or misnomer, for the word serenade is derived from sera,

the Italian for evening, and means a musical expression of affection, either love or friendship, uttered in the open air, with all the romantic environment of nature, at that charming hour. However, morning is a period of the diurnal circle which is not a whit less poetic in its symbolism, and there are many beautiful songs in this species. Of all that have been written, surely, none is so sweet, cheerful, captivating, so redolent of dew and flowers, as this inimitable morning-song of Shakespeare and Schubert.

The junction of music and poetry must always, or nearly always, be attended with a compromise and mutual surrender, in so much that there is really no such thing as an utter fusion of the two arts in their entirety, but here the poem and the tone-poem are absolutely fused, and each reaches its full expression, without any cramping or denting of compromise. Let us say that the words of Shakespeare and the tones of Schubert unite and enhance each other as a sunbeam, and a dew-drop, and the sparkling result is the acme of beauty.

With this magical little song there is connected an anecdote, which, unlike many romantic anecdotes of music and musicians, cannot be puffed away into thin air as a wreath of smoke by the fierce breath of the critical cynic, for it rests upon a good authentic foundation of testimony.

Schubert, in company with a friend, was out walking, in the early morning, near Vienna. They went into a garden, and, seating themselves at a table, ordered breakfast. While waiting for the order to be filled, Schubert began to turn over the leaves of a stray volume of Shakespeare, which chanced to be lying upon the table. By the merest luck he happened upon the

exquisite lines of the hired musicians in "Cymbeline." With a sudden exclamation he indicated his delighted surprise, and soon said, "Oh, oh, if I only had some music-paper, there is such a lovely melody in my mind. His friend, realizing the preciousness of an inspiration such as that of Schubert (although passing few were those who in that day understood what a genius was among them) hastily drew some lines in the form of a staff upon the back of the menu-card, and in a little while the sketch was made, and so this heavenly song-bird, this ravishing melody which flew into the heart of Franz Schubert, one morning near to the beginning of this century, while he waited for his breakfast, was snared with pencil and paper, and kept in the world to charm thousands of human beings with its message of refined sentiment. Was there ever a straw-nest of commonplace circumstance in which so wondrous an egg of Paradise was deposited? Genius is always the unexplained, the miraculous, and seems often to deride conditions, working its magic amidst the most untoward environment.

Plough-shares and dull clods, dripping rain-clouds and frightened mice set the imagination of Robert Burns to glowing, and so through all the biographies of musicians we find sordid surroundings unable to quench the sacred Promethean spark of genius. Schubert was the only man in all the history of music who could rival Mozart in spontaneity.

THE SERENADE IN D MINOR.

(For Tenor or Soprano.)

As a direct contrast to this Staendchen we may take the far-famed and familiar serenade in D minor. Here we have an example of a tender serenade as marvelous

in its kind as is the "Hark, Hark, the Lark" in its species. The sentiment of the D minor serenade is gentle and sad, an expression of sweet longing and dreamy melancholy, a true love-sigh. Its form is that peculiar to the type of German songs dealt with by Wagner in "Die Meistersinger," viz., a rounded melody, with prelude and interlude, which, after being repeated, give way to a totally new melody of a different mood and in a different key, while the coda bears a resemblance to the first. This typical German pattern is carried out in the serenade with that truth of expression which Schubert never lacks. The rhythm of the accompaniment, an alternation of swinging staccato chords in one quiet motion, suggests the guitar and lute, which are the instruments associated from time immemorial with the lovers' twilight avowals and musical protestations.

"DEATH AND THE MAIDEN."

(For Contralto.)

This powerful though brief effusion belongs to a vein of Schubert's versatile genius, which he worked from time to time, and always with results so astonishing in their impressiveness as to merit the epithet supernatural.. There was a touch of that superstitious horror in him which is characteristic of the middle ages. In the weird song, "The Doppergaenger" the mystery and dread of death are voiced, and in this wonderful little song, "Death and the Maiden," the first section in the minor key expresses with deep sympathy the instinctive recoil and terror of young human life at the thought of death.

In the second half, where the music passes into the parallel major key, there is in the melody with which

Death gives his invitation a wonderful solemnity softened by soothing tenderness. This melody is built upon a motive of three notes, which is identical with that which Beethoven uses in the allegretto of the seventh symphony, and it here makes the same impression of monotonous yet lulling grief. Schubert so felt the pregnant suggestiveness of this melody that he used it again in a string quartet, where, treated with variations, it forms one of the gems of the literature of chamber-music.

THE TROUT.

(For Soprano.)

Over against the terror and solemnity of the song just analyzed may be set another of equal, though widely different, beauty, viz., "The Trout." In this song we find that sympathy for sentient nature, which has been a distinguishing characteristic of great imaginative minds of a strongly emotional bias. Cowper inveighing against field-sports and brooding over a pet hare, Burns apostrophizing the panic-stricken mouse, Wagner stopping a market-woman to reprimand her for selling live fish, and many similar cases may be instanced. Schubert possessed to the full this extreme susceptibility. The fibers of his heart were as impressible as the filaments of an aeolian harp. The music of this song mirrors the mood of a poet contemplating one of the most cheerful things in nature, viz., a young fish in a clear, sparkling brook in the sunny morning. Then comes the inevitable tragedy, and the angler ensnares the innocent and ignorant little creature.

To give this picture tonal embodiment Schubert has taken a figure consisting of two triplets of eighths, followed by two quarters. This tone-figure, with its al-

ternation of jerk and rest, cleverly typifies both the rippling stream and the sporting fish. Meanwhile the flowing melody utters the feelings of the observer's heart. Then when the trouble is suggested the music passes into that changed third stanza which is characteristic of the model German song; see the analysis of the Serenade, and the picture is overcast with that sadness which is never for long absent from the music of Franz Schubert. This melody, also like that in the second division of "Death and the Maiden," so pleased Schubert that he employed it in a string quartette. This habit of re-using especially suggestive themes was common with Beethoven, and Handel was a free and frequent self-quoter.

"AVE MARIA."

(For Soprano.)

No man had a more irrepressible fountain of melodic invention than Schubert. So lovely and so self-sufficing are his melodies that a kind of cant saying or unreasoning notion has gained currency that he was chiefly noteworthy for his melodic gift, but this is an egegrious error. Schubert's inventiveness in harmonic progression in no slight degree falls short of his melodic freshness. What he really lacked was knowledge of counterpoint and the dramatic sense of wholes whereby a total effect is secured through repressing and correlating the parts. In the Ave Maria, however, there is no need of his learning and architectural calculation, and both as a piece of melody and as a piece of harmony it is incomparably great. There is a long-drawn song-phrase which rises and falls with heavenly aspiration and peace, and one can not imagine a singer failing to catch this

wondrous swell. It is like the inhalation and exhalation of heartfelt prayer. Then beneath it undulates a wonderful series of rising and falling sextolets flowing up and down a magical series of chords. There is need that the interpreter be not misled by the fact that these notes are triplets sixteenths into taking them rapidly, for they are in reality about ordinary eighths. The text as sung in English is not the customary prayer to the Virgin Mary, but is a prayer addressed to the protecting father by Ellen Dougles in the third canto of "The Lady of the Lake" by Sir Walter Scott.

THE ERLKING.

(For Mezzo Soprano or Baritone.)

In all the ballad literature of the world there is not one which condenses into so small a compass such an amount of character, action, narration and suggestion as the wondrous little poem of thirty-two lines by Goethe, entitled the Erlking. The dark night, the haunted forest, the galloping steed, the anxious father, the suffering child, the enticing king of elf-land, the fatal event, all make a picture which appeals to the elemental feelings of humanity, and never were verses more terse and vibrant with the stress of intense emotion. All this Schubert has translated into tones. Let us rather say, transfused into tones, with that magical success which is the every-day performance of genius, the despair of talent, and the marvel of the connoisseur.

The accompaniment has an incessant clatter of octaves in triplets, which, with a striking motive of nine notes in the bass, graphically depicts the horse. This is the most remarkable feature of the accompaniment. The vocal part has four distinct characters, viz., the

voice of the narrator, which should be negative; the voice of the father, which should be made in a large, noble, tender quality; the voice of the boy, who should speak with uneasiness at first, then gain in fear till the climax of terror is reached; and lastly, that which is the most difficult to present, the coaxing, then threatening, voice of the elf-king himself.

"TO BE SUNG ON THE WATERS."

(For Soprano.)

There are a few elemental situations and objects which lend themselves equally to the imagination of the poet and the musician, and among all such there is none better, none more obvious than a boat-ride at sunset. In this charming song we have such a picture. The six pairs of quivering sixteenths in each measure, with their long continuance, vividly suggest the glimmering light and the monotonous gentle motion of the boat, and the melody in a minor key hints at the pensiveness suitable to such a scene and hour.

There are two unimpeachable reasons why the above seven songs have been chosen and analyzed, viz., first, because none of the countless works of Schubert in all forms had such success during his lifetime, or have continued to represent him so generally as his inimitable songs; and, second, because, thanks to Liszt, Heller and many other pianists, these songs can all be obtained and performed as piano solos. In this form of pure instrumental music they scarcely lose any of their charm, for their beauty is intrinsic and spontaneous to a degree never before or since obtained by any other master. These divine melodies and appropriate harmonies reach the heart as directly as the sweet odors.

IMPROMPTU IN E FLAT MAJOR OP. 90, NO. 2.

(5th Grade.)

Schubert covered many and many a page with music designed for the pianoforte, both to be played with two and with four hands. In all, it is rich in the most charming effects, but is seldom especially grateful to the player, because, like Beethoven, Schubert thought always of the poetic idea, and never of the technical adaptability. Often his pages are awkward and only half playable, yet they are never musically barren or lacking in interest. Like some wonderful vocalist, Schubert cannot open his mouth even to ask the most commonplace question without making music. His more extended works in the sonata form, of which there are twenty-four, are not his best, since it was in utilizing initial thoughts and filling out elaborate designs that Schubert was at a disadvantage by reason of his limited mastery over counter-point.

ROMANCE IN G MAJOR. OP. 90, NO. 4.

(5th Grade.)

When, however, the limits of the composition are narrow, and do not require more than the flowings of a single inspiration, or a short series of single inspirations, nothing in the whole world of music is sweeter, truer, lovelier than the piano pieces of Schubert. Take as a fine example of his manner the seldom-played romance in G flat major, Op. 90, No. 2, and you will be delighted in the extreme, and will get a deep view into the mind of this great and gentle-hearted man. There is here a theme, or song, of a plain outline allotted to the soprano voice—that is, to the upper half of the right hand. This is associated in the same hand with a steady

stream of triplet notes that step upon the intervals of the chord and keep the harmony alive and quivering. The left hand is chiefly concerned with laying the broad harmonic foundations of the structure. Two things are to be understood, of course, in delivering this wondrous work; first, the melody must always be two or three times louder than the accompaniment, and must rock upon its undulating surface at once detached and subservient; second, the pedal must keep it all in a murmur of liquid sound, sonorous yet mild, continuous yet clear, fluent yet flawless. The time is very peculiar, the measures being composed each of twice the length of a whole note and the connecting counterpoint being of triplet eighths. This must not mislead, for the rate is rapid, and the triplets sound like very agile triplet sixteenths. Its mood is a glowing, brooding mixture of sweet and sad longings.

IMPROMPTU IN F MINOR. OP. 142, NO. 4.

(4th Grade.)

Out of the eight impromptus this may be taken, since it shows us another important feature of Schubert's work, viz., the use of Hungarian or Gipsy style. The bold trixy rhythm, the harsh chords, the wild, fitful moods of capricious feeling, which are the traits of the Gipsy music, are all here. Schubert was the first great master to exploit the folk-music of the strange barbaric oriental race known to us as Gipsies, and after him Liszt and Brahms carried it on to a much wider and more brilliant genre of tone-art. These examples of the genius of Schubert will serve by way of specimens, but the study of a lifetime will not make the treasure-house of this wondrous Schubert trite or even familiar.

No wonder that Schumann, when a young enthusiast, used to walk through the streets of Leipsic swinging his arms and singing snatches of the divine melodies of Schubert at the top of his voice. A wonder among wonders, a treasure among treasures, a demigod among demigods, was our ever-dear Franz Schubert.

BEETHOVEN AND SCHUBERT COMPARED.

Since Beethoven and Schubert wrote at the same time, both living in Vienna, there is not much superficial difference in their style, but as soon as we listen for the inner voice, which every modern piece of music contains, this becomes very different. Beethoven, a man of great earnestness, with a brusque, almost abrupt, manner and great positiveness, like qualities are found in his music, especially in all his more important works. At the same time, as often happens with men of this temperament, great tenderness also lies deep within his bosom, and very sweet and sympathetic melodies are to be found in most of his works.

Schubert was not so abrupt, nor was he personally so aggressive. Beethoven was director of an opera orchestra before he was fifteen years of age. Think what an authority the boy must have had. At the age of twenty-two we find him settled in a strange city, holding his own against all comers, making business contracts with publishers in distant lands. He was in the habit of meeting princes and personages of the highest aristocracy upon equal terms; he had therefore the confidence in himself of a man sure of his position. This element also comes into his music; and with it the distinct and commanding personality which made him a

valued acquaintance to these well-bred and easy men of the polite world. Schubert had little or none of this sort of experience. But instead of it he worked mainly alone, and with very little encouragement or appreciation from persons of social or artistic rank. Modestly, unassumingly, he composed. And so it happens that in the music of Schubert we find a contented disposition, easily satisfied with a simple idea, and it is only when he is deeply stirred that his music takes a more confident flight and strikes out with the boldness habitual to Beethoven. The main difference lies in the disposition of Beethoven to say something weighty, and to say it as soon as possible. Schubert, on the contrary, rarely undertook to say weighty things, but mainly pleasant or quiet things; and, there being no one to be pleased or displeased, he wrote them out as long as he liked. Hence often great length, especially in instrumental pieces meant to be quiet or pleasing; and only in his songs, and in a few short pieces, does he come to the point in the most direct way possible.

We shall learn the peculiarities of these men better by taking up examples of their work in immediate comparison. And for our present purpose it will be instructive to classify the pieces according to the mood and style. Comparing corresponding moods with those of Beethoven in the fifth program.

IMPROMPTU. "THE FAIR ROSAMONDE." OP. 142, NO. 3.

(4th Grade.)

This impromptu, in the form of an air and five variations, is cited as one of the very best illustrations of Schubert's style and his pleasure in moods lying very

near the contented type with which we are dealing. Obviously it would be unwise to carry the very same mood through an entire work; on the contrary, the mood changes a little in every few measures. But the fluctuations are small, and the principal type everywhere prevails, like a keynote, to which we come back after every digression.

The melody itself was a favorite with Schubert. He wrote it first in his opera of "Rosamonde," or a melody very much like it. The form here given is an improvement, but it is almost the same. The first strain remains throughout in the contented mood. The beginning of the second strain, where the key changes, is a slight digression, but four measures later the original form returns. The variations, each one treat the melody with slight modifications. The first variation is shadowy, fairylike, very delicate and ethereal; the second shows a bit of tenderness in the first phrase, which, in the second period, where the bass has the sixteenth note motion, becomes more excited. Later the first phrase returns. The third variation introduces a triplet motion in the left hand, a sort of obligato figure, against which the right hand has some strong dissonances in octaves (see the third beat in every measure). This variation is in a mood fundamentally unlike that of the melody itself or the variation preceding. It has a suggestion of greater and deeper meaning. The fourth variation is different again. The mood is more restless and excited; the strong accents in the left hand part and the modulations imply trouble. With the fifth variation sunlight has returned, and the quiet and tender mood of the air here gives place to a sort of transfigura-

tion of it, as when sunlight follows lowering weather or storm. At the close of the variation the original melody comes back in a lower range of pitch, producing a serious effect and restoring the mood with which we began.

WALTZ IN A FLAT. OP. 9a, NO. 2

(3d Grade.)

The first of these little waltzes is most delightfully melodious and charming, and in its mood it quite belongs to the serene class. Observe the symmetry; see how many times the same phrase or motive is repeated. Notice how it is relieved by the two repetitions in foreign keys in the beginning of the second period (measures 9 and 10, in F minor; and 11 and 12, in E flat). We might compare this waltz to a little poem in two stanzas, about some pleasing subject, such as a pleasant holiday, an agreeable experience, etc.

In the second of these two waltzes, No. 2, the composer's intention is indicated by the name "Grief" or "Home-Sickness" waltz. In place of the contented and happy stepping three times upon one chord in each measure, as in the first waltz, we have here three different chords in each alternate measure; and in the other measures, 2, 4, etc., there is always a dissonance in the melody upon the accent. (Let the teacher show this peculiarity until the class can determine by ear which measures have three chords and which have a dissonance upon the accent.) In the second period the expression is still more appealing through the modulations, first into the key of A flat minor (measures 9 and 10), and then into E major (measures 11 and 12), and then by a beautiful enharmonic change of E to F flat (measure 13), back again to the original key.

The lower emotional tone of this waltz turns first upon the slower movement (compare the rate of speed by playing four measures of No. 1 and then four measures of No. 2), and then upon the fuller detail, since there are always eighth notes, six in a measure, and often three different chords in a measure. It is by means like this that expression enters into music.

THE TENDER AND APPEALING.

"BELIEF IN SPRING."

(For Soprano.)

Of similar but somewhat less deep mood is Schubert's beautiful song, "Belief in Spring," or belief that spring is now returning. The story for this piece was already furnished by the German poet. The words are:

"Again the balmy breezes play,
They gently murmur, night and day,
And Heaven's rich fragrance borrow.
New sounds arise, and odors sweet,
Oh, seek, poor heart, the change to greet,
And cast away thy sorrow.

"The earth seems brighter, every morn,
While blossoms gay her robe adorn,
And fairest flowers are blooming.
They bloom around in every vale,
And thou, poor heart, the change must hail,
Each day fresh hope resuming."

In case this piece is not available as a song, for want of a singer (though it is not difficult), it can well be played from the Liszt arrangement (6th grade).

THE DEEP AND SERIOUS TYPE.

IMPROMPTU IN C MINOR. OP. 90, NO. 1.

(5th Grade.)

A very interesting illustration of Schubert's melody and his tendency to spin out a nice piece to an uninvit-

ing length is found in his Impromptu, No. 1, of the opus 90. This melody has been named "Elegy," but there is no authority for so doing. After a single prolongation of the dominant, by way of keynote, the melody begins and for four measures is entirely unaccompanied; it is like a solo voice singing alone. At the middle of the period all the parts join in. In the second period the same thing happens, the soprano voice has the melody with no accompaniment, to be finished by all the voices. It will be noticed that the first period of eight measures is in the key of C minor; the second has precisely the same melody in E flat major; it ends, however, in C minor, measure 17. The melody now begins again, and note the interesting changes of harmony in measures 18 to 21. So also in measures 26 to 28 the melody is harmonized in E flat. The main subject ends in measure 33, but there is a coda, modulating into A flat, measures 34 to 41. Here comes in a second subject in A flat, and in a curious rhythmic caprice, each phrase having five measures instead of the usual four. The changes of harmony are charming (47 to 55, etc.). In measure 60 the melody of the second subject is assigned to the base. In measure 74 some interesting modulation begins, and a very impressive and semi-dramatic modulation occurs with a double-octave effect (measures 82 to 87), and the right hand has triplet octaves like those of the Erl King. Here the original melody comes in the bass (measure 91). New treatments occur (measures 124 to 138, etc.), and in measure 152 the piece changes into the major tonality and so goes through and ends. The impression which this piece makes will depend very much upon its being played seriously, slow

enough not to sound trivial, yet not so slow as to drag. The "molto moderato" of the composer should be taken, probably, at about 126 metronome for quarter notes. Great care should also be taken to observe the contrast of forte and piano.

"HEDGE ROSES."

Of lighter, more arch vein is the Schubert song entitled "Hedge Roses." It follows the words:

"On his way a boy espied
Pretty blushing roses,
Fresh and sweet, the hedge-rows' pride,
To admire he turns aside,
And to pluck proposes,
Roses, roses, roses red,
Pretty blushing roses."

MENUETTO IN B MINOR. OP. 78.

(4th Grade.)

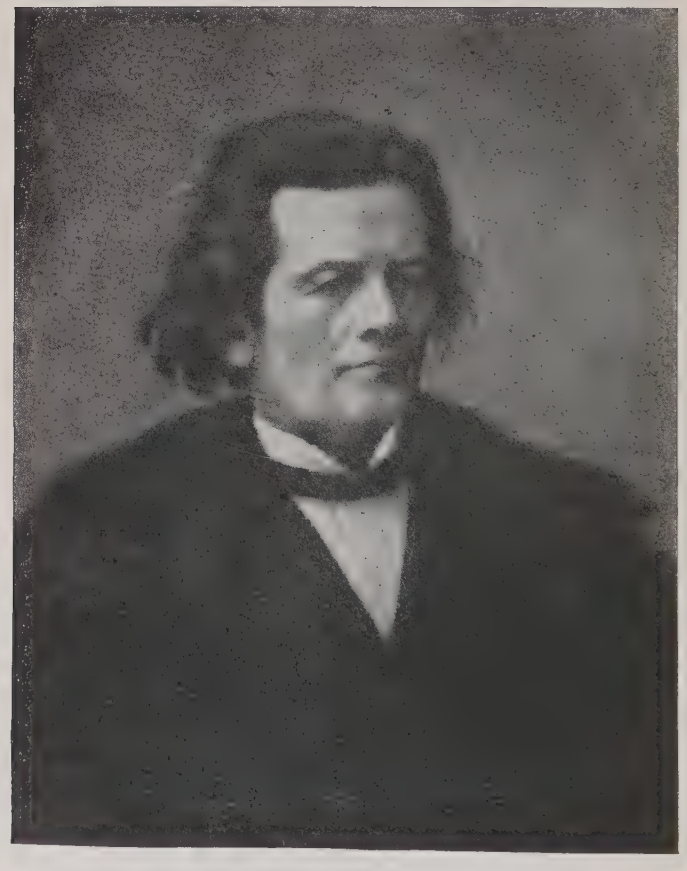
An admirable example of a certain exultant vigor is the minuetto in B minor, from the Schubert Fantasia, opus 78. The trio is of a softer and more sentimental character. This mood (the exultant) occurs more frequently in the works of later writers than in those of the classical period. The classical rondo rarely arose to this spirit. Schumann is the writer who most completely illustrates it.

THE GENIUS OF RUBINSTEIN.

Anton Rubinstein is one of the most imposing and typical figures of that wonder-world of bewildering riches and variety called the modern art-world He was a man of extraordinary mental powers, whether we regard the energy or the variety of his endowments.

In the last half of the nineteenth century it means quite a different thing to be a musician from what it did in the eighteenth century, partly because all intellectual life is now vastly widened, if not deepened, and partly because the world of thinking men is slowly beginning to recognize the composer of tones as an important man and a factor in modern life second to none. Such versatile men as Franz Liszt and Robert Schumann, Richard Wagner and Felix Mendelssohn show us, as they showed the European world, that the more varied a man's knowledge may be, other things being equal, the more of a musician he will be. In this list of universally cultured gentlemen Anton Rubinstein holds a very high place, a place indeed only second to Wagner and Liszt. Pianist, composer, linguist, litterateur, man of the world, he looms large and magnificent, a noble mountain-bulk in the forefront of the high range of the great musicians of our epoch.

His life, unlike the harrowed and beset life of Schubert, was long, reaching from 1829 to 1894, sixty-five years, nearly the full allotment of three score years and ten. It was a life crowned with the most superb worldly



RUBINSTEIN.

success, and though he did not rise above the universal fate of man whereby "into each life some rain must fall," he was, upon the whole, a most fortunate, distinguished and happy man. He was of Hebrew blood, of that wonderful race whose character and achievements, both in ancient and modern times, have occupied so large an amount of the attention of mankind. Modern art, especially modern executive musical art, owes an immeasurable debt to the Jews, for the high thrones of manual skill and interpretive genius have often been filled by them. Rubinstein is generally conceded to have been, next to Liszt, with the possible exception of Tausig, the greatest pianist of all the ages.

But it is chiefly as a composer that he now engages our attention. In this field he attained to a fame which can scarcely fail to be immortal, although here he was relatively not so great a man as in the realm of executive art. It is supposed it was the bitter discontent caused by his recognizing the disposition of the civilized world universally to hold this opinion that made the worm whch gnawed at the inner heart of his happiness and made him at times cynical and restless.

He attempted many forms, and in nearly if not quite all of them he did excellent work, though he was rather a great and fiery assimilator who smelted familiar ideas into splendid new forms than an original creator, with a new voice and a wondrous message fresh from the world of the Eternal and Divine. His piano compositions are, many of them, however, brilliant inspirations, and the world will not willingly let them die. Take, as a noble instance, the fourth concerto, the one in D minor. When he was hemmed

in by narrow limits of form his ideas gained lucidity and lost nothing of their warmth, so that while his operas, and even his symphonies, are at times heavy and involved, his piano solos and his vocal miniatures are of incomparable beauty.

In this need of a small form he was like the English poet Wordsworth.

Though Rubinstein was formed by the German school, he lived all his active life in Russia, so that there was truth and pith in his bon mot concerning himself, viz., the Germans consider me a Russian, and the Russians think I am a German.

He, like that other splendid Hebrew composer of the modern world, Meyerbeer, was a great master of musical mosaic. There is in all that he wrote a glow of intense warmth, and at times an outbreaking of savage passion which was altogether oriental. His ballet music in the opera of "Feramors" is the only ballet music which is as beautiful as that in Gounod's "Faust." We must compare Rubinstein to a rough ledge of rock, thickly netted with veins of virgin gold and thickly studded also with many a precious gem.

VALSE CAPRICE IN E FLAT.

(6th Grade.)

This dashing tone-poem of the ballroom is of kindred with the immortal "Invitation to the Dance" by Weber, and with the wonderful inspirations of Johan Strauss. It stands in a noble key for the piano, neither so exotic and orientally passionate as B major nor so pompous as D flat major, that is the key of E flat major.

There is a bold introduction, then a waltz of sixteen measures of the most enticing swing; after this another

strain of similar length, but more obstreperous; then, after due repetitions, a lovely episode in A flat major, the very quintessence of a rapturous love-duette. There is in this brilliant work in one of the repetitions a tremendous acrobatic feat of wide leaps to high B flats and E flats, which, accurately done, are fascinating. This valse was played by the composer with an electrifying effect.

BARCAROLLE IN G MAJOR.

(5th Grade.)

Of Rubinstein's five works in this charming petite form the barcarole or boat-song, this one in G major, is probably the most familiar to the concert-attending public. It is unmistakably a beauty, and well deserves its popularity. There will be found in it, first, a liquid ripple of double intervals, most suggestive of that foam-whisper and seductive invitation of the water which Goethe loved so well. This is not a plagiarism of the similar effect in Chopin's nocturne in C major, far from it, but was, in all likelihood, written in emulation of that celebrated passage. Next, there is a gentle yet ardent song of happiness given out in the bass chiefly in the region just below middle C, and in the foreign key of E flat. The whole barcarole should be played with the acme of grace and joyous, tender feeling.

MELODY IN F.

(4th Grade.)

When Rubinstein visited this country, in the season 1872-1873, he played many of his own works, and of all his piano pieces this was one of the most popular. It is a song lying in a tenor voice, then in a soprano voice, and at the beginning must be done with that interlacing

and alternation of the thumbs of both hands, which was taught to the piano-playing world by Thalberg. This melody is very frequently given feebly and dryly, but that is a great lapse from correct rendering. Let it be full, yet sweet and sonorous.

OCTAVE STUDY IN C MAJOR. OP. 23, NO. 2.

(8th Grade.)

Rubinstein was the happy possessor of hands which could span a tenth with ease, and so he made a tremendous etude for the right hand in this appalling arch. This study is in reality a study, yet, like the studies of Chopin, it has musical value of no mean order. The melody lies in the outer fingers of the right hand, and their natural weakness is augmented by this vast distension. The effect, however, when the study is done clearly, powerfully and evenly to the bitter end is magnetic, and the etude is justly a prime favorite with all piano virtuosi of the heroic build. The terrific clatter of the steel-shod chords and flinty octaves by a lovely sonorous episode in F with the left hand as basso contante is charmingly relieved, and so this cheval de battaille, this veritable warhorse, this black steed, fit for Satan, is artistically contrasted.

"THE WANDERER'S NIGHT SONG."

(For Alto or Baritone.)

The German poet Goethe composed a tiny poem depicting the heavenly tranquillity of the deep forest solitudes, and in it the German language drops its velvety syllables as gently as blossoms upon the turf and moss. In the form of an exquisite duette for two soprano voices Rubinstein has given it adequate embodiment.

There is a wonderful transition from D major into E flat major toward the end which no one but Rubinstein or some experimentizing modern would ever have ventured upon, yet the charm of the effect is as great as its boldness.

"THOU ART LIKE A LOVELY FLOWER."

(For Tenor.)

Among the one hundred and forty settings which have been made in Germany alone of this matchless little double quatrain none is so delicate, so glowing, so reverential, so aerial as this of Rubinstein. The music floats and hovers, and trembles over the tender ethereal sentiment, like a fragrant zephyr. There is here also a bit of magical modulation, from G major to B flat major. If Rubinstein could be as fierce and as wild as a lion he could also be as light and sweet as an apple-blossom.

J. S. V. C.

SUPPLEMENTARY READING.

Schubert and the Romantic, History, Chapters xxxi. and xxxii.

LOUIS SPOHR

BY THEODORE SPIERING.

Born at Brunswick, April, 1784.
Died at Kassel, Nov. 22, 1859.

The early history of violin playing deals with the development of that art by the Italians, culminating with the wonderful achievements of Corelli and Tartini, the schools which were established by these masters and their pupils were for many years the goal of foreign students. Furthermore, we find as early as 1626 an Italian violinist holding an appointment at a German court. This practice of engaging Italian artists remained in vogue until the middle of the eighteenth century. The result was that throughout this time violin playing in Germany was entirely under Italian influence and that the native schools which gradually came into existence at Dresden, Berlin and Mannheim owed their existence to this very influence. Of the three schools mentioned, Mannheim was by far the most important, as it was here that German individuality first made itself felt. Brought up on the traditions this school, yet having an individuality of the most pronounced type, Louis Spohr was destined to become the real founder of German violin playing and a pastmaster in his art.

Louis Spohr was born in Brunswick, Germany, April 5, 1784. His father, a physician, established himself at Seesen when his son was two years old, and it was here that Spohr spent his early childhood. His parents were musical. His father played the flute, his mother sang and played the piano. Indications of musical talent in

the boy asserted themselves at an early age. It is said of him that at four he sang duets with his mother, and at five he played on a little violin, for which he had pleaded until his wish to possess it was granted.

At this time there lived at Seesen a Frenchman named Dufour, himself a violinist, and from him Spohr received his first guidance. Dufour was so impressed with the child's exceptional musical ability that he persuaded the father to give him better advantages, and for this purpose Spohr was sent to Brunswick, where he studied the violin with Kunisch, a member of Duke's orchestra, and later under Mancourt, the leader of the orchestra. Hartung, an old organist at Brunswick gave him the first and only instruction he ever had in counterpoint.

When Spohr had reached his fourteenth year, he saw himself placed in the predicament of having no further means to continue his studies. He appealed for assistance to the Duke, who concluded to hear the lad play and was impressed so greatly by his talent that he at once gave him an appointment in his orchestra and soon expressed his willingness to place him under a renowned instructor. Viotti was appealed to but declined to accept the pupil. He had become a wine-merchant, and no longer taught. Ferdinand Eck, whose renown as a violinist was second only to that of Viotti, and who was recognized as the representative violinist of the Mannheim school, likewise declined, but recommended his brother Franz who had studied with him and who was, at that time, concertizing in Germany. The Duke was pleased with Eck's performances, and as the latter was on the point of undertaking a concert tour into Russia, arrangements were made for Spohr to accompany his new teacher and to receive instructions en route. This

happened in the year 1802. On this tour Spohr composed his first violin concerto. In 1803 he returned to Brunswick and now the first occasion to hear the celebrated Rode presented itself. His playing awakened in Spohr the deepest admiration and he resolved to imitate the great master as nearly as possible.

A concert tour to Paris was planned for 1804 but an event of the bitterest nature interceded. While entering Goettingen, his beautiful Guarnerius violin, which had been given him by a Russian admirer, was stolen from the coach. After a fruitless attempt at recovery he returned to Brunswick, where his generous patron presented him with another, though inferior instrument. Spohr appeared in Berlin, Leipsic, Dresden and other large cities of Germany, everywhere creating a profound impression, so that his reputation spread rapidly.

In 1805 he received a call from the Duke of Gotha to become conductor of his orchestra. It was at Gotha that he met and married Dorette Scheidler, an able harpist, who subsequently appeared with Spohr in many concerts. His first orchestral compositions, an opera "Pruefung," His first orchestral compositions, an opera concert tours were undertaken through Germany. By this time a number of his violin concertos were published and Spohr was recognized as the peer of German violinists. In 1811 the first musical festival ever held in Germany occurred at Frankenhausen Thuringia. Spohr conducted and among other things brought out his first symphony, the one in E flat. The following year he appeared in Vienna and was so successful that he was immediately engaged, under brilliant conditions, as conductor of the orchestra at the new "Theater-an-der-Wien." While at Vienna, Spohr made the acquaintance

of Beethoven. It is a singular fact, that although greatly admiring that master's earlier works, even being the first to perform in public (in Berlin and Leipsic) his Quartets, op. 18, that Spohr was unable to comprehend the genius that prompted the works of the second and last period.

However, as a critic, Spohr was often unreliable, as his very pronounced individuality prevented him from measuring the works of others objectively. A rupture with the management of the theater, in 1815, brought his Viennese sojourn to an end, and we next see him undertaking a concert tour into Switzerland and Italy. In order to insure a successful introduction to the Italian audiences, he had composed expressly for this tour a concerto which he entitled "Concerto Drammatico in Modo di Scena Cantante," and which is now generally known as "Gesangscene." On September 27th, 1816, he played it for the first time at Milan, scoring a great success.

On his return to Germany, in 1817, he was engaged as conductor for the opera at Frankfort. Here his opera "Faust" had its initial preformance.

In answer to an invitation from the Philharmonic Society in London, he visited England in 1820. His eighth Concerto, the solo Quartet in E, a manuscript symphony, the one in D minor, and his Nonette, Op. 31, were all brought out at the Philharmonic concerts, and his first visits to England proved both an artistic and a financial success. It seems that Spohr was the first to introduce the conductor's baton into the concerts of this society.

Before returning to Germany, Spohr visited Paris, where he was heartily welcomed by Kreutzer, Habeneck,

Viotti, and Cherubini. He failed to become popular with the French audiences, however, owing, no doubt, to his quiet and unpretentious manner; and so we soon find him back in Germany, choosing Dresden as his temporary home.

Here he remained but a short time, as the court-conductorship for life being offered him by the Elector of Hessen-Cassel, he accepted and filled that position until shortly before his death. January, 1822, he entered on his new duties at Cassell, and there soon brought out his opera "Jessonda," which may be regarded as the most successful of his larger works. In 1831 his violin school was finished, a work replete with extremely useful and interesting material and one that will always remain a standard work with violin students.

In 1832 witnessed the first performance of his symphony, "Consecration of Sound," his best symphony work.

The year 1854 was saddened by the loss of his wife.

Spohr was among the first to become interested in Wagner's music-dramas. In 1842 he brought out the "Flying Dutchman," and in 1853 "Tannhauser," after much opposition on the part of the Elector. That Spohr, who had passed such an unusual judgment on the later works of Beethoven and afterwards on Weber's "Freischuetz" should have been interested in the works of the Bayreuth master from the beginning, is a peculiar phenomenon. A number of concert tours principally to England, were undertaken in the years 1839, 1842, 1847, 1852 and 1853.

In 1857, owing to the gradual estrangement which had taken place between himself and the Elector, caused principally by Spohr's political tendencies, he was pen-

sioned off. Two years later, on the 22d of October, 1859, his long life came to a close.

His Autobiography, published in 1860, gives an excellent picture of the man and artist and is full of interesting anecdotes relative to his life. It shows him to have been one of the first musicians to insist upon being treated with the consideration due an artist and a gentleman. His reminiscences are full of interesting side lights upon the daily life of the concert artist. He had a coach especially constructed for his use, large enough to carry his baggage, his violin cases, and his wife's harp. Inside, the two artists were as comfortable as the modes of travel at that time permitted.

The first half of the nineteenth century was remarkable for the tremendous strides made in musical composition, and for the great number of masterpieces produced. Spohr, whose life extended over this entire period, himself contributed no less than two hundred works. These comprise nine symphonies, many overtures, seventeen violin concertos, smaller pieces for the violin and harp, fifteen violin duets, duets for violin and piano, four concertos for clarinet, thirty-three string quartets, eight quintets, four double-quartets, five piano-trios, two sextets, an octett, a nonette, four oratorios, a mass, several psalms, and cantatas, ten operas, numerous songs, part songs, etc., etc. Although the greater number have become antiquated the operas "Jessonda" and "Faust," some of his symphonies, in particular the one entitled "The Consecration of Sound," and lastly his violin concertos, especially the seventh, eighth and ninth and his Violin School, will always retain their place in musical literature.

THE EIGHTH CONCERTO.

The Eighth Concerto or "Gesangscene" as it is commonly called, was written while Spohr and his family were spending the summer of 1816 at Thun in Switzerland. Intent upon making the best possible impression upon his Italian audience, Spohr wrote the concerto in the vein of the Italian concert aria. The concerto forms one continuous piece composed of the following parts: a Recitative, of very dramatic effect (A minor), the Cavatina, a beautiful song (Adagio F major 3-4) interrupted by an agitated movement in A flat (2-4) after which the Adagio is resumed. A short cadence forms the connection between the Cavatina and the Allegro (A minor 4-4) which is by far the most extended portion of the work. A brilliant Cadenza brings the concerto to a close.

Program IX

Mendelssohn:

An Idylle.
Hunting Song.
Folk Song.
Venetian Gondellied.
Caprice.
Soprano Aria, "Jerusalem."
Tenor Aria, "If With All Your Hearts."
Soprano, Arr. with Chorus, "Oh For the Wings of a Dove."
Overture to Midsummer's Night Dream. (4 Hands.)
Rondo Capriccioso. Op. 14.
The Wedding March. (4 Hands.)
Prelude in E Minor. Op. 35, No. 1.

Tschaikowsky:

Chant Sans Paroles. Op. 2, No. 3.
Dialogue. Op. 72, No. 8.
Scherzo in F. Op. 2, No. 2.
Waltz, Christmas Eve. Op. 37, No. 12.
Morning Prayer.
The Hobby Horse.
Waltz of the Ballet Doll.
The New Doll.
A Popular Italian Song.
Antique French Melody.
German Song.

IX. MENDELSSOHN AND TSCHAIKOWSKY.

GENIUS AND WORK OF MENDELSSOHN.

NOTES BY EMIL LIEBLING AND W. S. B. M.

If there ever was a fairy prince in music, Mendelssohn must surely have been the one. Born of a cultivated ancestry and in refined surroundings, he represented that artistic and gently philosophical type of Israel to which the world owes so much. His grandfather was the renowned philosopher, Moses Mendelssohn; his father one of those money-getting business men who somehow manage to accomplish this without in any way impairing the refinement of their own nature or the sweetness of the family life. His mother was of a gentle type, full of enthusiasm for the beautiful and noble. Everything that affectionate care and ample resources could procure for the promising boy was at his command. And so we have the phenomenon of a boy of seventeen producing a master work not only as good as anything he wrote later, but a masterwork which stepped at once into the recognition of the world and has remained from then until now a favorite piece in the orchestral repertory—the overture to the "Midsummernight's Dream." This, of which more will be said farther on, was composed in the year before Beethoven died and was publicly played

MENDELSSOHN.

the year following the death of that master, Mendelssohn being then nineteen years of age.

Two years later he placed the musical world under another obligation, the value of which is not yet impaired, by the publication of six little pieces for piano under the title "Songs Without Words" (Book I.). The pieces themselves were of different types, and several have remained favorites until now. But the main value of this work lies in the title. The expression "Songs" without words, at once puts the listener upon imagining what the words should have been. And thus the music gets itself heard and felt as a voice having somewhat to say. Moreover, in these songs, of which five other books followed at intervals, a great variety of moods appear and a few typical ones quite often. But of these later.

Another most important obligation under which Mendelssohn placed the musical world was his reviving the study of Bach. In consequence of his friend Schubring saying that Bach always seemed to him like an arithmetical exercise, young Mendelssohn, in the winter of 1827-8 formed a little choir of sixteen good voices and took up the practice of Bach's "Passions Music, According to St. Matthew." A year later the work was brought to performance in the Sing Akademie, under Mendelssohn's direction, the young master being then just twenty years of age. This was the beginning of the Bach society, and of the systematic publication of the works of Bach, a publication just now completed.

Every composer expresses himself in his works, which take on from this a quality of individuality corresponding to that of the composer. Thus in the works of Men-

delssohn there are certain types of moods which recur very frequently. One of these, and perhaps the most characteristic, is that of a gentle melancholy, which is not sadness, still less pain; but a sweet suggestion of disappointment and pain as possible but not yet experienced. Perhaps the Venetian Gondellied in the present program best illustrates this phase. The second song without words is a still better example. The eighth is another and a very characteristic one, since in the latter case it is united with the playful spirit, which is another of the Mendelssohnian traits.

Very striking are the scherzo movements of this master. They have a peculiar lightness, airiness and grace, which no one before him equaled. The best illustration of this mood is to be found in the Rondo Capriccioso, the main subject of the rondo being quite in this vein. Another example is furnished by the Spring song, and another by the lovely fairy music in the "Midsummer-night's Dream" overture, and a very beautiful one in the rondo of the violin concerto.

There are other melodies of Mendelssohn which have a more manly vein, an atmosphere of broad daylight, yet with not a little sentiment. Good examples are furnished in the Folks Song, No. 4; the Duetto, No. 18, and particularly in the songs for voice, such as the beautiful "If With All Your Hearts" from "Elijah." A like vein meets us in the alto song, "Oh, Rest in the Lord."

Now and then in his works we find this sentimental Mendelssohnian melody coupled with words in such a way that it strikes a very high level in the art of song. One of the best of these is in the soprano aria, "Oh for the Wings of a Dove"—a song in which melody and

harmony fully unite with the tone of the words to express longing, and absorption in an idea.

All of the Mendelssohn works are characterized by sweet and pure melody, delicate harmonies, refined suggestions of dramatic expression, and great finish of detail. In the latter respect he is to be named among the classical composers; but the essence of his music is romantic. The direct expression of mood is its object; and the finish with which this expression is accomplished might well lead a careless observer to overlook the real beauty of the work. Most of his orchestral overtures were written before he was twenty-one years of age. They are boyish in their fresh young enthusiasm, but with a sort of precocious manliness of workmanship.

The greatest of Mendelssohn's works are his psalms and oratorios. The latter mark the most important additions to this province since Bach and Haendel. "Elijah" is full of beautiful and noble effects; and "St. Paul" also has great moments. One of the most beautiful in it is the soprano air, "Jerusalem, Thou That Killest the Prophets"—one of the purest songs for church use ever written.

It was not in Mendelssohn to touch the deep notes of pain and suffering; equally was it foreign to him to illustrate the extreme of enthusiasm and jubilation. His scale of emotion is rather a narrow one, but within this scale he is a great master. For beauty, sentiment, delicacy, finish of workmanship, he is great. Moreover there is this farther element of universal popularity in him that every well-regulated young musician comes to a time when Mendelssohn's works seem to him the perfection of musical beauty. Some never pass this stage;

others go on to the later masters. But even in this case we need to remember the ladder by which we have climbed. The Mendelssohn works were the first fruits of the modern romantic school.

THE SONGS WITHOUT WORDS.

Few names of music-pieces have ever become so well known the world over as this happy thought of Mendelssohn. To say "Songs" "without words" is at once to suggest the melodious, the expressive and a story. One involuntarily seeks to discover what the missing words might have been. And so these elegant fancy pieces got themselves heard with attention and liked, as few musical works have ever been liked. Nor this alone. The idea that music itself might tell a story and say something without words got itself extended until the whole of musical literature came under its beneficent mantle.

The Songs Without Words, therefore, are musical miniatures, moments, moods, like short poems or sonnets. Certain types prevail. First of all, as most characteristic of the title, the sustained and flowing melody, with an accompaniment. These are really nothing other than nocturnes for the piano, although written in a manner new with Mendelssohn. The most characteristic examples are such as Nos. 1, a fine example, and Nos. 2, 6, 7, 9, 30 and the Duetto, No. 18. Some of them do not altogether follow this manner of melody and accompaniment, but seem more like part songs, for voices. Such, for instance, are the Hunting Song, No. 3; the Folks Song, No. 4; the Table Song, No. 28, etc.

The range of moods is fairly well covered in the first

book. It opens with the sweet and tender melody, No. 1; this is followed by the melancholy of No. 2; this by the spirited Hunting Song, having in it much of the Mendelssohnian scherzo spirit. This again by the simple and sincere Folks Song, No. 4; this by the fast and fleeting caprice, No. 5; and the book ends with the Venetian Gondellied, No. 6. In the second book and third like types are repeated. The selections mentioned in the program above contain most of the popular pieces of all books and illustrate the range and style of the work.

NO. 1, IN E. AN IDYLLE.

(4th Grade.)

"I dreamed of the red-rose tree,
And which of its roses three
Is the dearest rose to me?"

—Browning.

A sweet and meditating melody, in the tender key of E major. A meditation, a sonnet, a sweet reminiscence of scenes forgotten, a glimpse of tenderness to come.

NO. 3. HUNTING SONG.

(4th Grade.)

The name "hunting song" commonly given to this piece is open to question. A hunting song is such a song as could be played upon horns by jolly hunters in the open air as they follow the hounds. This hunting song is of more delicate texture, and more refined in harmony. It would answer as a picture of almost any kind of high-spirited merriment; or if we still prefer to retain the name "hunting song," so long associated with it, we might imagine the noontide hour, when all the hunters together, ladies and gentlemen, gather at the lunch tent, pitched in a beautiful glade,

where sunshine and shadow, gently swaying forest trees, shrubs, grasses and flowers combine to sing a song of praise and of rejoicing in the life-giving light. In such a scene as this, where women and men rejoice together in the beautiful outdoor air, nature furnishes the words while the music is but a fitly spoken explanation.

NO. 4. FOLK SONG.

(3d Grade.)

Imagine a great crowd of country and city folk, all alike overflowing with patriotism and enthusiasm, and all together singing an anthem to their country. Such is the spirit of this noble melody. It is perhaps at close of war, and during the song allusion is made to those who have fallen in the strife. Such may be the meaning of the softer passage beginning with the second period (8th measure); but these also were glorious in their death, and therefore the music turns again into the full sweep of its strength and noble joy.

NO. 6. VENETIAN GONDOLA SONG.

(3d Grade.)

"Not a twinkle from the fly,
Not a glimmer from the worm,
When the crickets stopped their cry,
When the owls forbore a term,
You heard music; that was I."

—Browning.

Amid the suggestive silence the moon looks down upon the watery ways of Venice, the long ago discrowned mistress of the seas. Stately palaces rise along the canals, palaces once gay with noble state, but now half deserted, or occupied by strangers. No sound of traffic is to be heard, no stepping of horses or rumble of carriages. In the distance the silence is broken by

the swelling song of a gondolier humming one of the old minor airs of the people. Our own boat silently glides along, propelled by the single oar of the boatman. Gently it rocks and sways its silent course over the smooth and mysterious water. Our boatman now joins in the melody, which happens to exactly fit in with the rhythm of the gondola. The melody itself is a reminder of that noble but mysterious past, whose traces are about us upon every hand.

NO. 8. FAIRY CAPRICE.

(5th Grade.)

"The lark may bring
A song from out the morning cloud;
The merry river from its lilies bowed;
The brisk rain from the trees; the lucky wind
That half doth make its music, half but find."

—Mrs. Browning.

Half fairy, half human. The fairy part is found in the minor staccato chords of the beginning. With the third measure a song begins in the alto. It is not carried through completely but broken off and the fairy motive prevails again. All through the piece these two ideas struggle with each other for expression. Near the end the human melody attains supremacy, the mode changes to major, and the whole ends in a pean of triumph.

"JERUSALEM, THOU THAT KILLEST THE PROPHETS."

(For Soprano.)

In the oratorio of "St. Paul" Stephen, the first martyr, is apprehended and there is his speech, as given in Acts vi., 15, and vii., 1. Stephen's speech is interrupted by the chorus, "Take him away, he blasphemeth." Then

comes one line by Stephen: "Lo, I see the heavens opened and the Son of Man sitting at the right hand of God." Straightway then comes the prelude to this beautiful air, upon the words by the Master himself. The prelude ended, a pure soprano voice takes up the strain. It is beautifully placed in the oratorio, and it is itself one of the most beautiful songs in the whole range of this kind of music. It is better with a soft organ accompaniment, particularly for the sake of soft pedal notes near the end.

"IF WITH ALL YOUR HEARTS."

(For Tenor.)

The oratorio of "Elijah" opens with the prophecy of Elijah that for three years there shall be neither dew nor rain; then comes the overture representing the terrific drought (not a very inspiring subject for a musical composition), after which the chorus breaks out, in D minor, "Help, Lord, wilt Thou quite destroy us?" This is followed by a duet, "Zion spreadeth her hands for aid," accompanied by the chorus softly, like an undertone: "Lord, bow Thine ear to our prayer." In the quiet, at the end of this lovely piece, a sweet tenor voice is heard in recitative: "Ye people, rend your hearts and not your garments," followed presently by the same voice in this aria: "If with all your hearts ye truly seek me."

The melody is peculiarly strong and tender. Note also the intense note of longing at the repetition of the words: "Oh, that I knew where I might surely find Him!" and the assurance of the close, "Thus saith our God."

"O FOR THE WINGS OF A DOVE."

(For Soprano.)

In the motet, "Hear My Prayer" (words by Mr. W. Bartholomew), Mendelssohn has the solo and chorus, "Oh for the Wings of a Dove"—one of the most beautiful church pieces to be found in all his works. There are arrangements of this aria or soprano alone, omitting the chorus accompaniment; but if it is possible to have the assistance of a small choir (eight voices will do), it will be very much better. The melody, with its supporting harmonies, is an exact and very poetic setting of the words. No description can do justice to this exquisite setting. It must be sung and heard.

OVERTURE TO "THE MIDSUMMER NIGHT'S DREAM."

(4 Hands.)

This overture is a fancy piece, pure and simple. A certain correspondence may be observed between the different ideas in it and the personages of Shakespeare's play; and at times there is an element of grotesquerie and fairy diablerie, as, for example, where the bray of Bottom is imitated in measures 110, 113, 115 and elsewhere. But mainly it is a picture of the irrepressible activity of the fairy world, which, being purely a world of mind, is not restricted to conditions of time and sense. The following passages illustrate the spirit of the piece:

"Over hill, over dale,
Through bush, through brier,
Over park, over pale,
Through flood, through fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the Fairy Queen.
To dew her orbs upon the green:
The cowslips all her pensioners be:

In their gold cups spots you see.
Those be rubies, fairy favors,
In those freckles live their savours;
I must go seek some dew drop here,
And hang a pearl in every cowslip's ear.

"I'll give thee fairies to attend on thee:
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost sleep;
And I will purge thy mortal grossness so,
That thou shalt like an airy spirit go.

"Be kind and courteous to this gentleman:
Hop in his walks and gambol in his eyes;
Feed him with apricots and dewberries,
With purple grapes, green figs and mulberries.
Their honey-bags steal from the bumble-bees,
And for night tapers crop their waxen thighs,
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies,
To fan the moonbeams from his sleeping eyes,
Nod to him, elves, and do him courtesies."

The reader will observe that the fairy occupies by far the larger portion of this overture, and includes all of that rapidly moving pianissimo of the violins (mm. 7 to 34; 52 to 61, and so on). The other elements in the music have perhaps primarily their value as music and for the sake of contrast, but no doubt the fanciful young composer gave them meanings which have not been handed down to our own times.

Thus throughout this beautiful piece we have two contrasting elements: the fairy lightness of the first subject and the sentiment of the melody first heard in G major, beginning at measure 40. In the interpretation the light parts should be played with much spirit and the utmost crispness; the melodious parts, on the contrary, with a certain lingering of tenderness, a trifle slower. When in the course of the working up the fragments of these subjects occur in immediate proximity, the contrast in

the treatment must be observed. The piece as a whole is like a beautiful poem with many incidents, all, however, appertaining to the two main personages of the story.

RONDO CAPRICCIOSO. OP. 14.

(6th Grade.)

The Rondo Capricciosco of Mendelssohn belong to the youthful time of the "Midsummernight's Dream" overture, and like that is full of effervescing spirits, charming fancy, delicate sentiment, and not a little suitability to the pianoforte. It is the most lasting of all his piano pieces in popularity, scarcely excepting the much played concerto in G minor.

The Rondo Capriccioso opens with an introduction in E major, which is quite in the spirit of the first song without words, but written more freely for the pianoforte. It also contains stronger contrasts and rises to decided forte and fortissimo, afterwards to subside again to the delicate and gentle reverie with which it sets out. In the treatment of this introduction there are some points peculiarly Mendelssohnian, particularly the accentuated E's in the left hand, which are first heard on the second and fourth beats of the 15th measure, but come out into their full effect in the 20th measure.

The rondo opens with a light and fairylike rhythm in E minor, a most sprightly and charming effect. This idea continues with some modifications for forty measures, where it at last quiets down and a second melody in G major enters and is treated quite in the manner of a song without words. The melody is repeated in the left hand and the right hand plays running arpeggios, much like the then novel Thalbergian expedient of keeping the

melody in the middle part of the piano. In measure 85 the fairy music comes back again, and presently the mode changes to major and after more discussion of the melodies already heard the piece comes to a brilliant and effective ending.

THE WEDDING MARCH.

(4 Hands.)

The overture to the "Midsummernight's Dream" was written, as already said, when Mendelssohn was a boy of seventeen. Some years later he wrote other music for the play, and in this the "Wedding March" takes an important place, the more so since almost from its first appearance it has been taken up by the world at large as a most suitable jubilation for voicing the beginning of married life. Nine times out of ten it is played at the close of the nuptial ceremony as the bridal pair pass out of the church. For a combination of joyful pomp with a certain lingering sentiment (in the softer passages) this composition is unquestionably a masterwork. For once Mendelssohn voiced the universal sentiment of his kind.

PRELUDE IN E MINOR. OP. 35, NO. 1.

(5th Grade.)

Among the works of Mendelssohn which were much played some years ago are the six preludes and fugues of the opus 35. Of these the best is the first, the prelude being particularly strong and effective. It consists of a melody carried for the most part by the thumb of the right hand, while rapid arpeggio figures surround it above and below. When the rapid figures are clearly given, yet softly, and the melody is sounded out with a

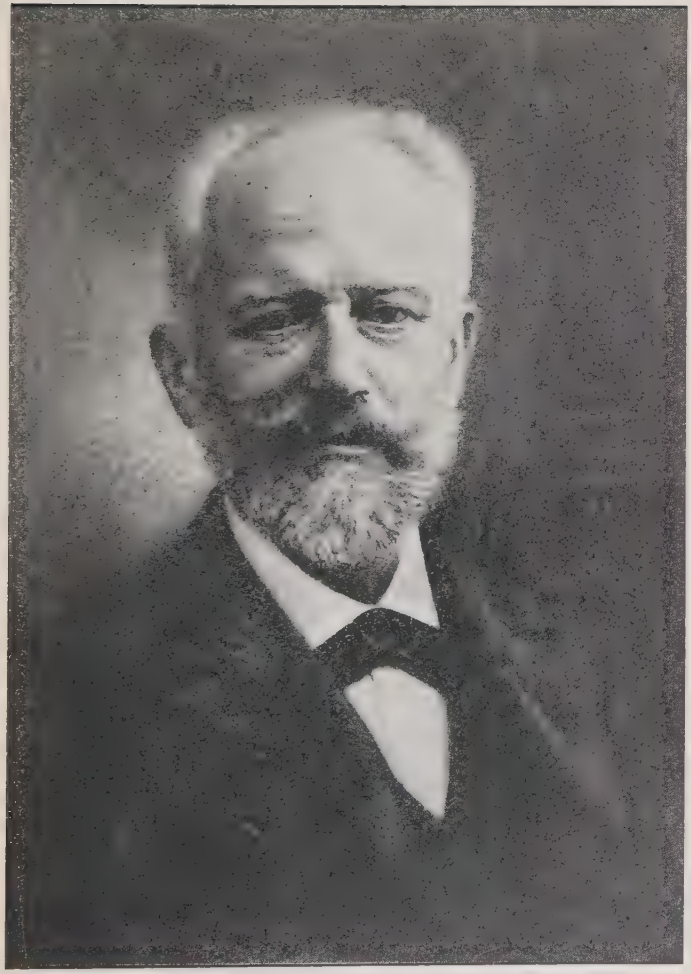
strong and telling tone, the effect is brilliant and sonorous and inspiring. This piece is probably one of those in which Mendelssohn himself most excelled. Such a style of playing as that in the Rondo Capriccioso was the one most in correspondence with his slight and delicate physique and his quick and active mind; but he was also capable of throwing into his work an amount of force wholly unexpected, and through the incisiveness of his touch he produced a thrilling effect.

PETER ILYITSCH TSCHAIKOWSKY.

Born, December 25, 1840, at Wotkinsk.
Died November 5, 1893, at Petersburg.

This illustrious representative of the Russian school of composition was born in 1840 and died at St. Petersburg of cholera in 1893. He is one of the most daring and colossal composers of the advanced modern school; he crowded an enormous amount of productive work into a comparatively short period. His ability throughout shows not the slightest suspicion of declining power; and, like Schubert, he died too early and left much unsaid. His grand message to the world was left incomplete. While decidedly musical when young he was not intended for a professional career and entered the government service. Rubinstein's encouragement, however, caused him to enter the conservatory at St. Petersburg, and he remained there as instructor of musical theory from 1866 to 1877. He detested teaching (strange to say), and devoted himself henceforth to composition, with magnificent results. He is not as radical as many of his national confreres who totally disown Rubinstein. More cosmopolitan in the expression of his art, yet distinctly Russian, he is at his best in the largest forms, the opera, symphony, suite, overture and symphonic poems. In all these he fairly revels in ravishing melodies, dazzling orchestral effects and colossal climaxes.

Singularly enough, he totally ignores the prevailing



TSCHAIKOWSKY.

Wagnerian influence in his works and prefers to trend the old beaten paths. His songs are weird, impressive and haunting. The first piano concerto, though rather uneven, is a most effective work; and his other instrumental compositions represent the best phases of salon music in originality, refinement and cleverness of detail.

SELECTIONS PRACTICALLY DISCUSSED.

CHANT SANS PAROLES. OP. 2, NO. 3.

(4th Grade.)

A dainty air, jauntily put forth and most originally presented, not easy to get at, but delightfully fresh and unconventional. Here and there the bass participates by insinuating snatches of supplementary melodies, altogether a gem, but requiring much loving care and careful working out.

DIALOGUE. OP. 72, NO. 8.

(6th Grade.)

A profound composition which no one else perhaps could have conceived, not promising for the casual observer, very intricate and difficult to read and understand; full of dramatic intensity and thoroughly logical in its development and outcome; a most interesting study, but a task which addresses itself to the highest qualities of the student.

SCHERZO IN F. OP 2, NO. 2.

(4th Grade.)

Gay, light, sparkling and effervescing; thrown off with the easy hand of the master, who toys with a characteristic opening theme, weaves in other motives, pre-

sents a contrasting second melody and knows just how to please, tantalize and surprise the listener; a grateful task and charming concert piece.

WALTZ: CHRISTMAS EVE. OP. 37, NO. 12.

(4th Grade.)

A most charming and dainty waltz, entirely original and fresh in its style and manner. It is probable that the middle part, in E major, contains an allusion to some popular Russian Christmas melody.

ALBUM FOR THE YOUNG.

(Twenty-four Pictures from Child Life.)

These twenty-four easy (?) pieces cover every conceivable topic which is supposed to be part of a child's life from the Hobby Horse to the Dolly Funeral. They are wonderfully clever, highly descriptive and should be known more generally. The prevailing apathy of teachers in regard to enlarging their teaching repertoire is positively criminal when such works as these are neglected and ignored.

The following are perhaps best suited to present needs:

NO. 1. MORNING PRAYER.

(3d Grade.)

A quite choral-like melody in four parts, like a hymn. Observe the expression marked.

NO. 6. THE HOBBY HORSE.

(2d Grade.)

A pleasing scherzo in D major. Although written in a style unusual for children's pieces, this will be found entirely practicable even in the second grade. It should

be played rapidly. We are to imagine that the youngster astride his father's cane is galloping about the room, nearing now and then some member of the family, as if to make a call, but at the moment passing on without delaying his ride.

NO. 8. WALTZ OF THE BALLET DOLL.

(2d Grade.)

A very pleasing little waltz, well worth playing and hearing despite its simplicity. This is the most fanciful and musical waltz of this degree of simplicity known to the present writer. We may imagine that among the treasures of the doll family is one which has been handed down from the ballet, the image of a celebrated premier. She now displays her half forgotten graces.

NO. 9. THE NEW DOLL.

(2d Grade.)

A little song without words, which the doll mother sings to the new doll. Note how she turns it about and admires its many beauties and unusual traits. (Measures 16 to 32.)

NO. 15. A POPULAR ITALIAN SONG.

(3d Grade.)

A most pleasing example of the catchy street songs of Italy. This is a bit to remember and delight in.

NO. 16. ANTIQUE FRENCH MELODY.

(2d Grade.)

A very interesting example of the quaint old people's songs of the French. It is a sad story, but not a tragedy.

NO. 17. GERMAN SONG.

(2d Grade.)

A most sprightly Tyrolean song, such an one as the German students shout by the hour when upon their travels.

I would also recommend the following composition by this Russian master as important and practical: Romance, Opus 5; Nocturne and Humoreske, Op. 10; Six Pieces, Op. 19; Troika, Op. 37; No. 11, Chanson triste, Op. 40, No. 2.

SUPPLEMENTARY READINGS.

Mendelssohn, History, Chapter xxvi., pp. 455-464.

Tschaikowsky, History, pp. 510-512.

(NOTE—All the Mendelssohn pieces upon the list above, except the Prelude in E minor, are included in Peters' Edition, No. 1791.

Most of the Tschaikowsky pieces are in "Favorite Pieces," by Tschaikowsky. Edited by H. Germer. Book II. Bostworth edition.)

Program X

E. A. MacDowell:

"The Witches' Dance." Op. 17, No. 2.
"Dance of the Dryads." Op. 19, No. 4.
"To a Wild Rose." Op. 51, No. 1.
"Will o' the Wisp." Op. 51, No. 3.
"At Autumn." Op. 51, No. 4.
"From an Indian Lodge." Op. 51, No. 5.
The West Wind Croons in the Cedar Trees. Op. 47, No. 5.
Merry Maidens' Spring. Op. 58, No. 3.

W. Damrosch:

"Danny Deever."
"Mandalay."
"My Wife."
"To Thee All Angels Cry Aloud."

W. H. Sherwood:

A Caudle Lecture. Op. 14, No. 4.
Ethelinda. Op. 14, No. 2.
A Christmas Dance. Op. 14, No. 5.
Novellette. Op. 5, No. 5.
Scherzo Caprice. Op. 9.

Program X

Continued.

M. R. Lang:

A Song for Candlemas. Op. 28.
The Harbor of Dreams.
Arcadie.
Chinese Song.
Revery for Pianoforte. Op. 31.
A Spring Idyl. Op. 33.
The Waltz at the House of the Beautiful Princess. Op. 18, No. 3.

H. N. Bartlett:

Aeolian Murmurings. Op. 123.
Ballade in D Flat. Op. 119.
Benten, Caprice de Concert. Op. 127.

E. R. Kroeger:

Sonnet in G Major. Op. 39, No 2.
Sonnet in B Major. Op. 39, No. 3.
Sonnet in A Minor. Op. 39, No. 4.
Dance of the Elves. Op. 17.

X. THIRD GROUP OF AMERICAN COMPOSERS.

E. A. MACDOWELL.

Born New York City, December 18, 1861.

One of the most brilliant and successful of the younger school of American composers is Mr. Edward Alexander Mac Dowell, who was born in New York City, December 18, 1861, and began the study of music at an early age. The great pianist, Mme. Teresa Carreno, was attracted by his talent and took great pains with his musical instruction. In 1876 he went to Paris and entered the conservatory. After completing the course there he went to Frankfort, where he studied piano with Heymann and composition with Joachim Raff. Later he taught at Wiesbaden, Darmstadt and Frankfort, and, through the influence of Raff and Liszt, some of his compositions were performed at the general German musical festival of 1882. Mr. MacDowell removed to Boston in 1888, where he immediately took a commanding position, by reason of his undoubted ability as pianist, his gifts as composer and his brilliant qualities as a social man.

In 1896, largely through the influence of Dr. William Mason, he was appointed professor of music in Columbia University, where he still continues. Professor

E. A. MACDOWELL.

MacDowell was given the honorary degree of doctor of music by Princeton University.

MacDowell has composed in almost every form possible. As pianist naturally he has written much for his instrument—compositions of all sorts, from little genre pictures of a page or two each to elaborate suites, and two great sonatas, the "pathetique" and the "tragic." He has composed a number of songs, four symphonic poems for full orchestra, a variety of shorter movements, such as overtures and the like, and has been so fortunate as to hear most of his works well given. His two pianoforte concertos have both been played by Mme. Carreno as well as by the composer himself.

Considerable diversity of opinion exists concerning the ultimate value of the compositions of Mr. MacDowell. His immediate friends and admirers, among them many eminent musicians, consider him one of the foremost of living composers. They say that in seriousness of purpose, cleverness of treating a musical idea, and in consistency of the musical pictures produced, his work belongs with the very best of the present time. Almost as fluent as Raff, in so far as appears from the style of his writing (although, to be sure, it may have cost vastly more effort) he is nevertheless far more serious of purpose, and inclines towards more serious moods. In many of his pieces for piano he shows great appreciation of the tone-colors possible to the instrument and the effects which highly chromatic passages will produce when played rapidly and with pedal. So also in writing for orchestra, his work is distinguished for color and tasteful blending and con-

trast of tone-qualities. Accordingly there is a class of his works which have received public appreciation almost immediately upon their first publication. The "Witches' Dance" is one of those. These, however, are almost all pieces of rather shallow emotional character, their superficial attractiveness being the motive of their acceptation.

On the other hand, many of his more elaborate compositions, especially his sonatas, are almost repellant to the great majority of European-trained musicians; and those who do not find them repellant nevertheless find them unattractive. It is complained of them that they do not flow smoothly and gracefully; also that the ideas are not sufficiently contrasted. The friends of Mr. MacDowell explain these qualities by pointing out his tendency to describe something in his pieces, and say that in these cases the emotional states intended are of so unusual a character as to demand the apparently abrupt treatment here given them. They say also that when one thoroughly masters either of the great sonatas and plays it repeatedly, it clears up, its meaning becomes more and more apparent and satisfactory, and one ends by admiring it.

It is stated that Mr. MacDowell declares his belief that to write music merely as music, is to run the risk of pursuing always the pleasing and the already familiar; but that the true way for the composer is to fix upon some series of incidents, some poetical or dramatic story, and compose with this in mind. The drift of the story in its development, he thinks, will lead the composer into novel successions and progressions and at length to commanding force. In agreement with this

idea he has written a variety of studies and short pieces, which widely differ from each other, each one devoted to a poetic or descriptive concept. Among pieces of this character are many of his studies—"The March Wind," "The Eagle," etc.

It is evident, therefore, that there is something in the work of Mr. MacDowell sufficiently aggressive to get it talked about, and therefore to get it heard. And the chance is that posterity will find the crudities or elements of abruptness, as we conceive them, quite turned about and to have become the very tokens of his original power.

The present writer, while admitting the force of these arguments in support of this composer, nevertheless feels in his work a deficiency of smoothly flowing musical thought. It seems more labored than spontaneous. Yet even this is only another form of recognizing that in all his serious works Mr. MacDowell has at least tried to do his best, in place of throwing off one piece after another with the facility belonging to so practiced a hand and so well-studied a master. At all events he is one of the best of American composers. His ideals are high; his technic of writing in most respects masterly.

MR. LIEBLING ON THE PIANO WORKS OF MACDOWELL.

"One may differ as to one's individual likes or dislikes in regard to Mr. MacDowell's music, the fact remains that he stands easily at the head of American composers; he is as much sui generis as Grieg, Sinding, or any of the other modern specialists.

"His melody is distinctly noble and elevated, the technical apparatus above reproach, and then there is added that subtle quality which lends independent color, charm and atmosphere. Here and there perhaps trifling mannerisms, but withal, only spots on the sun.

MacDowell has enriched musical literature with many works of large proportions and import; a discussion of these does not come within the scope of the present remarks, which are intended solely to discuss practical requirements in piano teaching. There are many opportunities for the cultivation of style and genuine musical development in his works. The sonata in G minor, Op. 50, is very fine throughout. I like the opening prelude immensely; his 'Witches' Dance' rivals the best products of modern writers in brilliant effectiveness, and the 'Woodland Sketches' present a collection of veritable gems. Mr. MacDowell's consistency and serious adherence to high artistic ideals are admirable, and he represents a distinct factor, not only in American musical life but he has to be reckoned with abroad as well."

KARLETON HACKETT ON THE SONGS OF MACDOWELL.

"E. A. MacDowell stands for so much in music in America that we always approach his songs with the highest expectations and it is with keener regret that we are forced to admit our disappointment. It is needless to say that in all that pertains to musicianship they are above reproach, but in melodic charm and in the something which we may best call feeling for the voice, there is a lack. They seem to be conceived in-

strumentally, not vocally; the themes might fit an instrument of the orchestra but they do not fit the voice.

We cannot think that this is because MacDowell is deficient in melodic inspiration, but because he approaches a song rather from the harmonic than from the melodic side, and the harmonic structure cramps the flow of the melody. This is the more difficult to understand because he can write and has written beautiful songs, 'Thy Beaming Eyes' and 'My Love and I' for example. We are almost forced to believe that some curious perversity makes him take the attitude that if the musical thought be logical and elevated the song must be good, whether the voice part be grateful or no. It is not thus that songs are made. They must be conceived vocally, which means melodically; then if you choose you may lavish all the resources of harmonic development on the setting and the song will but be the richer for it. If a song is to take a place in literature it must consider the character of the instrument by which is is to be interpreted, and no music, however earnest and beautiful, will keep an unvocal song from gathering dust on a shelf. From a composer of MacDowell's gifts we have the right to demand songs that will be an ornament to our musical literature, and we shall eagerly search each new volume in the hope that he will gratify our natural expectations."

THE WITCHES DANCE. OP. 17, NO. 2.

(6th Grade.)

"The Witches' Dance" of MacDowell has become a household word among amateur pianists the world over. It is one of those quickly moving pieces, with uncanny intervals and elusive manners of going (like

the witches upon the broom-sticks), in which pianists with good fingers take delight. The middle piece, in G major, is a pleasing though rather commonplace melody. After this the witches come back, as at first.

DANSE OF DRYADS. OP. 19, NO. 4.

(5th Grade.)

A very light and fairylike dance, as if of the rarely seen maidens who conceal themselves within the oaks of the forest and come out only at nighttime or in the seclusion of the innermost recesses of the wood. Now and then a poet happens upon one of their revels, and then something like the present picture is what he brings away.

TO A WILD ROSE. OP. 51, NO. 1.

(4th Grade.)

Among the smaller pieces by Professor MacDowell is the set called "Woodland Sketches," from which several selections here follow. It opens with the very simple little piece, "To a Wild Rose." It is a sort of sonnet, nearly all the melodic interest being in the soprano voice, and very little elsewhere except the simplest possible chords. It needs to be played with unusual expression and the sustaining chords held out their full value.

WILL O' THE WISP OP. 51, NO. 2.

(5th Grade.)

The next number, "Will o' the Wisp," is much more difficult. It is one of those elusive, flying and evasive caprices, which the pianoforte encourages so readily under the hands of good players. It is true to its conception, of the fire which leads the traveler over bog,

over fence, into all sorts of pitfalls until he is just upon the point of catching it when it disappears completely. This is what the music says.

AT AUTUMN. OP. 51, NO. 4.

(5th Grade.)

The autumn song is quite in the vein of an old English song, full of good cheer, such as readily lends itself to home inspiration when the September days begin to be cold, and beside a blazing hearth the glasses are filled with the juice of the apple or grape.

FROM AN INDIAN LODGE. OP. 51, NO. 5.

(5th Grade.)

This piece is probably founded upon a veritable Indian melody. It is remarkably impressive and strong. Such a melody could be orchestrated in a manner to make it of astonishing significance. It is serious, dramatic and mournful.

"THE WEST WIND CROONS IN THE CEDAR TREES."

(For Soprano.)

The poem is by MacDowell:

"The west wind croons in the cedar trees,
The golden rod nods by the lea,
And Maud, there's love in your bonny black eyes,
Can it be meant for me?"

The interesting points of this song are the clever devices by means of which the composer creates an atmosphere of mystery and of the unusual. For instance, note the second half measure where in a chord of F sharp minor he introduces D natural in the tenor voice along with the C sharp a half step away. In the next measure this D natural goes up to D sharp, still in the

chord of F sharp minor. This is the way in which composers give a new and strange effect to progressions which, upon their face, have little that is novel. Observe also the agreement between the actual words and the notes to which they are sung; and most of all the agreement of the music as a whole with the mood of the words.

MERRY MAIDEN'S SPRING. OP. 58, NO. 3.

(For Soprano.)

The poem is by MacDowell:

"A winsome morning measure
Trips merry maiden Spring,
O'er daffodils and daisies
To crown the Summer King."

In this music, also, while there is a charming and quaint rhythm and a spirit of brightness, there is a digression in the middle part of the poem in which unusual musical forms bring in an entirely new atmosphere. Later on the first mood returns. The music is so good as music as to suggest the idea that it may have been written first and the words composed to fit it. Such things often happen, and some of the best songs arise from this manner of proceeding.

WALTER DAMROSCH.

Born at Breslau, Silesia, January 30, 1862.

Mr. Walter Damrosch has been before the public for so many years, and in so important positions, that it is not easy to realize how young a man he still is. As will be seen above, he was born abroad, but he came to New York with his father in 1871. He was dedicated to music almost from his cradle, studying with his father, the late Dr. Leopold Damrosch, and with other excellent musicians. After the sudden death of Dr. Damrosch in 1884, young Damrosch was placed in his father's place as conductor of the German opera at the Metropolitan Opera House for the remainder of the season. As the repertory embraced many of the greatest of the Wagnerian works as well as a heavy repertory of all schools, this was a very difficult place for so young a man. Nevertheless he filled it so well that he continued in various important and responsible posts for years. He conducted the New York Oratorio Society, the New York Philharmonic Society, the German opera and for several seasons has carried on grand opera tours upon his own account, in most cases being successful in a business way.

He has composed quite a variety of works, but his songs are those by which he is best known. His opera, "The Scarlet Letter," has been given with moderate success. Also his "Manila Te Deum," apropos to the operations of Admiral Dewey in Manila bay in 1898.

Mr. Damrosch is understood to be engaged upon other important works, which no doubt in due time will take their place in the world of art.

Concerning the songs of Mr. Damrosch, Mr. Karleton Hackett says:

"Walter Damrosch may almost be said to live as the writer of one song, which indeed has been more in demand and caused more comment than perhaps any other one song of the present day, "Danny Deever." It is a question how much is due to the music, how much to the vivid picture of the poem and the opportunity it gives the singer for a tremendous dramatic climax. Certain it is that when sung, as some artists can sing it, it stirs every audience to a frenzy of enthusiasm. A study of the music does not reveal any great beauties, it is entirely a song to be sung in public by a virtuoso."

"DANNY DEEVER."

(For Baritone.)

This song is written upon the well-known verses by Kipling:

"What are the bugles blowin' for?" says Files on parade;
"To turn you out; to turn you out," the Color Sergeant said.
"What makes you look so white?, so white?" said Files on parade.
"I'm dreading what I've got to watch," the Color Sergeant said;
"For they're hanging Danny Deever, you can hear the dead march play,
"The regiment's in 'ollow square, they're hangin' him to-day," etc.

Damrosch has set these uncanny verses with great skill, so that the music serves mainly as an atmosphere without interfering with the clear enunciation of the text. Such singers as Charles W. Clarke and David Bispham have made a great effect in this song, which

is really one of the most creepy things ever offered to a musical audience.

"MANDALAY."

(For Baritone and Chorus.)

Very curious and interesting is this song, also upon verses by Kipling:

"By the old Moulmein Pagoda, lookin' eastward to the sea,
There's a Burma girl a settin' and I know she thinks of me," etc.

Perhaps the most characteristic part of this song is the refrain, upon the words "on the road to Mandalay," where the coloring is made oriental by curious and unexpectedly dissonant intervals. This song, like several others of Mr. Damrosch, has a very attractive rhythm, which is indeed one of its chief charms.

"MY WIFE."

(For Soprano.)

This song has some of the same characteristics as the preceding. The movement is decidedly rhythmical, so much so that it might easily be taken for an old gavotte, except that it is a little slower and does not begin upon the third beat of the measure but upon the first.

The text is by the late Robert Louis Stevenson:

"Trusty, dusky, vivid, true,
With eyes of gold and bramble dew,
Steel true and blade-straight,
The Great Artificer made my mate."

"TO THEE ALL ANGELS CRY ALOUD."

(Solo Quartet and Chorus.)

Where the resources allow, the most satisfactory illustration of Mr. Damrosch's genius will be found in the second number of his Manila "Te Deum." It opens

with an instrumental prelude which is very beautiful; this is followed by an equally beautiful soprano solo, changing gradually to a quartet. The most interesting and novel effect occurs later where the chorus sings: "Holy, holy!"

WILLIAM H. SHERWOOD

Born at Lyons, N. Y., January 31, 1854.

Mr. William H. Sherwood is best known as a virtuoso pianist, his concert career having continued ever since 1875, when he returned from his studies in Europe, under Kullak, Deppe and Liszt. Mr. Sherwood's first studies were made under his father's direction, and he attributes much of his later success to the care of this early teaching.

All of Mr. Sherwood's teachers of composition, in Berlin and elsewhere, strongly advised him to give up the idea of playing and confine himself to composition, for which they thought him to have unusual talents. He persisted, however, in his original design of a concert career, and in pursuance of this prepared himself in a very large repertory of the standard literature of the piano. Through his long and frequent tours of concert work in all parts of the United States, he has been one of the foremost factors in American musical education these twenty years past.

His compositions show talent and many of them are clever. The following may be taken as fair illustration, also as pleasing and excellent pieces to know.

A CAUDLE LECTURE. OP. 14, NO. 4.

(5th Grade.)

An amusing study in staccato, at times for single notes, then for thirds and octaves. The piece begins

WILLIAM H. SHERWOOD.

with two notes a little emphatic, followed by a very short rest. Under these notes the composer has affixed the explanation: "Said she:" Then follows always the original motive in some new key, after the manner of lectures given privately to defenseless man ever since the world began.

ETHELINDA. OP. 14, NO. 2.
(4th Grade.)

A very pleasing minuet, which derives its name from the composer's little daughter, Ethel Linda. A charming piece for parlor use.

A CHRISTMAS DANCE. OP. 14, NO. 5.
(5th Grade.)

A very pleasing and rhythmic dance in an antique movement, perhaps the schottisch. Very attractive when well done.

NOVELLETTE. OP. 5, NO. 5.
(5th Grade.)

The theme is but little above common place; yet it is an attractive idea and the way in which it is treated makes the piece both interesting and useful to the player. Really a clever tone-poem.

SCHERZO CAPRICE. OP. 9.
(10th Grade.)

This is one of the most ambitious attempts and it is so difficult as not to be advisable, except where there is a player of good ability. It was probably written while the composer was studying at Weimar and it is dedicated to Dr. Franz Liszt. It is a scherzo in nearly the usual form. The middle piece is a romanza with the melody always expected but never quite arriving. This, no doubt as a contrast to the treatment of the first part, in which the motive is very rhythmical. An ambitious, serious and carefully executed work.

MARGARET RUTHVEN LANG.

Born in Boston, November 27, 1867.

Miss Margaret Ruthven Lang is the daughter of the well-known and eminent conductor and teacher, organist and pianist, Mr. B. J. Lang, who for many years has held a commanding position in Boston. From infancy Miss Lang had her attention directed to music. She enjoyed the advantages of sound instruction from her earliest days, and during many trips to Europe (Munich, Paris and Bayreuth, etc.), she added greatly to her knowledge. She has composed a variety of works in many forms. Her songs have been very successful. Karleton Hackett says of them:

"To the songs of Margaret Ruthven Lang we turn with special pleasure, for in them we find that flowing melody and sympathetic harmonic development which a song demands. There is to be found no daintier bit than 'Ghosts,' no lovelier song than 'Marvoureen.' She catches the spirit of the poem and so infuses it into the music that we feel its beauties with redoubled force. Her songs have not as yet struck a deep note, but in their kind they are perfect and we promise ourselves a richer harvest in the future."

With reference to her own ideals, Miss Lang sends the following:

"As to your questions: My intentions have been poetic and never purely (i. e., merely) musical, often

MARGARET RUTHVEN LANG.

dramatic and sometimes story-telling. I disapprove of pianoforte or vocal music which has no definite meaning to convey. I believe that pianoforte music would either paint a picture, tell a story or speak to the heart.

"The musical setting of a song should be subservient to its text, according with the poetical color of the text.

"As to any musical innovations of mine, I know of none, unless it be the dropping or raising of the voice upon the very last syllable of a song over a slurred interval of two or more notes, after the musical phrase has finished. See the end of my song 'Arcadia,' Op. 28, and others.

"It is my hope that in time to come the standard and general tone of church music shall be greatly raised; that the respect for a text used in music, which has so greatly increased in these last years as regards secular songs, shall find its way into the churches and a far greater reverence and consecration be attained, which shall draw sacred music towards the age of Palestrina, using secular intervals and modulations and the modern scale in only a moderate degree. In fact, establishing a general usage of music for the churches which shall be dedicated to their use alone. I have published as yet nothing which would illustrate my desire and hope as to this point."

A SONG FOR CANDLEMAS. OP. 28.

(For Soprano.)

A pleasant hearty song upon the verses of Lizette Woodworth Reese, beginning:

"There's never a rose upon the bush,
And never a bud on any tree;
In wood and field nor hint nor sign
Of one green thing for you or me.

Come in, come in, sweet love of mine,
And let this winter weather be."

At the end of this song the long holding tones, of which Miss Lang speaks, while the accompaniment continues to recall the main motives of the music. A pleasant idyllic sort of song.

"THE HARBOR OF DREAMS."

(For Medium Voice.)

This song well illustrates Miss Lang's method of establishing in her music the moods of the text. The words are by Mr. Frank Dempster Sherman:

"Only a whispering gale
Flutters the wings of the boat;
Only a bird in the vale
Lends to the silence a note,
Mellow, subdued and remote.
This is the twilight of peace,
This is the hour of release;
Free from all worry and fret,
Clean of all care and regret,
When like a bird in its nest
Fancy lies folded to rest."

The song begins "allegretto," but at the words: "This is the twilight of peace" the mood changes to andantino and the music takes on something of the character of a slumber song, were it not that the harmonic basis is here too changeable for a slumber song.

ARCADIE.

(For Soprano.)

A very pleasant song on a text by Mr. Arthur Willis Colton:

"I traveled many a weary mile;
I traveled many winding ways
That weary seemed to me,
In cloudy nights and windy days,
To find sweet Arcadie."

A beautiful song.

CHINESE SONG.

(For Medium Voice.)

On a text alleged to have been taken from the Chinese. A whimsical study of supposed Chinese manners. A curious intermingling of unrelated rhythms, queer intervals and progressions.

REVERY FOR PIANOFORTE. OP. 31.

(4th Grade.)

More like a study than an improvisation. In the right hand a persistent figure in double notes, while the melody comes in the left. Slightly after the manner of Rubinstein's "Kamennoi Ostrow, No. 22." The main idea is relieved by a pleasing passage of wide chords, in the manner of a harp. Capable of producing a good effect when well played.

A SPRING IDYL: OP. 33.

(4th Grade.)

A pleasant half meditative piece, in a measure not unlike that of a mazurka. The vague impression which the music produces was probably intended as a fit form for voicing the many undefinable emotions which spring awakens in the susceptible breast.

WALTZ OF THE PRINCESS. OP. 18, NO. 3.

(5th Grade.)

This piece is the third number in a little pianoforte romance, called "Petit Roman pour le Piano, en Six Chapitres," Op. 18. The romance has to do with the adventures of the Chevalier and the Prince, the affair terminated by a duel and a neat funeral march and epitaph upon the defunct. The duel, no doubt, grew

out of the little waltz with which we are just here dealing. It seems to have been a pleasant ball, that of the Princess, and when the couple have at last gotten their places and the dance begins, they appear to have had a charming time. It is a light, airy and agreeable waltz. After the first figures are finished there is a moment of repose, and here the Chevalier begins to "exalt himself," as the French explanations gracefully have it. Miss Lang expresses this exaltation by means of the syncopations and the long running arpeggios in the bass. It is a pity that the English language could not have been used for the explanations, for while French may be better understood in Boston, and therefore to have been preferred, there are school children even in Boston who know something of this language, and outside of Boston the United States contains some millions of folk who understand English better than any kind of foreign tongue whatever. The music, however, is cosmopolitan.

HOMER N. BARTLETT.

Born at Olive, N. Y., December 28, 1845.

Mr. Homer N. Bartlett is an organist of standing in the city of New York, where he has held various important positions. His talent developed early and his ambition therewith. As composer he has written a very large number of effective works, among them being a three-act opera, "La Valliere," an oratorio, "Samuel," two marches for orchestra, etc., which are still unpublished and unheard. Of smaller works he has published some forty or fifty songs and perhaps a like number of pieces for piano. Many of his songs for church have had a very wide currency, being sung in all parts of the country. The same may be said of some of his glees; his piano pieces have not been so popular, owing, perhaps, to the conservatism of teachers and the predominance of German influences. They are, however, sincere, clever and interesting.

Mr. Emil Liebling, speaking from the standpoint of the practical teacher, says of them:

"It is a pleasure to play Homer Bartlett's piano pieces. They are distinctly sane, musical, interestingly harmonized, brilliant and always effective. Indeed, a rare combination of desirable qualities. As a concert study the "Aeolian Murmurs" can be recommended; a little sketch entitled "Harlequin" makes a pretty encore piece, and the gavotte de concert and ballade in D flat show the accomplished writer to distinct advantage."

Of the songs Mr. Karleton Hackett says:

"Homer N. Bartlett has given us a number of valuable songs, the best of which are perhaps his sacred songs. These have an earnestness and dignity that makes them especially effective in church and they are well suited to the voice. Particularly to be recommended is 'O God, Be Merciful.'"

AEOLIAN MURMURINGS: CONCERT STUDY. OP. 123.
(6th or 7th Grades.)

A brilliant and pleasing concert study in double notes, for the right hand, very effective and showy when well played. See remarks by Mr. Liebling above.

BALLADE IN D FLAT. OP. 119.
(6th Grade.)

A seriously composed ballade or musical story. The melody proper begins in the ninth measure, and this is the main subject of the work, occurring over and over again, the last time, on page 8 and following, with very brilliant running work in the right hand. The second subject, or contrasting idea, is probably that of the "piu lento" on page 5. The ballade as a whole is open to the criticism that the rhythm is not sufficiently relieved, especially the rhythm of the melody, the subordinate ideas and transformations of the leading motives retaining always the original rhythm, or nearly so. Otherwise than this it is an effective solo for a good player, and undoubtedly a productive exercise.

BENTEN: CAPRICE DE CONCERT. OP. 127.
(7th Grade.)

A showy and effective concert study dedicated to Mr. William H. Sherwood. It is practically a scherzo movement, requiring excellent playing qualities to bring out its best effect.

In response to a question concerning his ideals and methods of composing, Mr. Bartlett sends the following:

"An eminent musical critic is authority for the statement that 'Every piece of music is a mood.' If the correctness of this position be accepted, it follows that composers of music must be creatures of moods, so far, at least, as concerns their inspirations. Therefore, it seems to me any ideals they may cherish (such as admit of analysis and discussion) must relate to treatment and handling of motives and subjects that have been already determined upon.

"A mood or a thought must be recorded by, and find its expression through, the received medium of intercommunication and interchange. 'Thoughts that glow, and words that burn' need to be correctly spelled and grammatically arranged, in order that they may not be mistaken, and may attain their full brilliancy. The sentences must follow in logical sequence, and develop in consecutive order the points of the argument or the appeal, up to the climax.

"Similarly, the musical subject once chosen, while capable of treatment in many ways, in accordance with the personality of the individual, fails of clearness or directness of effect, if it is not expressed in accordance with the recognized laws governing composition.

"Hence arises the necessity that a successful composer must have a wide acquaintance with musical form, and be able to master its intricacies and apply them to whatever work he may have in hand.

"Perhaps an analysis of 'L'Amour' (Love's Rhapsody) may give some idea of my aims and methods in song writing.

"The words suggested treatment as a romantic and elaborate solo; it was therefore cast for a tenor voice, with accompaniment for piano and 'cello.

"As my tastes are polyphonic, it was not satisfactory to use the old Italian method of broken chords for the piano accompaniment, nor to use the 'cello merely to reinforce either the voice or the piano; hence their treatment contrapuntally, using diverse subjects when necessary. Thus the accompaniment responds to certain dramatic expressions in the words, independently of the melody; introducing counter-subjects. The melody in general is so treated as to lead up through a series of climaxes to the final one.

"The instrumental introduction has a distinct theme of its own given to the 'cello. This develops a rhythmic figure which is never lost sight of throughout the work, and gives it the unity which should always pervade the musical fabric—a most important quality.

"When the close of the second stanza has been reached, the harmonic combinations and modulations lead through various other keys into E flat, from which an enharmonic change brings us back to the key of the original instrumental subject. This subject is re-introduced in the interlude preceding the third stanza, in which new harmonic treatments of the climaxes are used, so as to give variety, strength and color.

"Naturally a simple song, while involving some of the same principles of treatment as the works of larger form, requires less complexity of craftsmanship.

"In the construction of a symphony or a concerto the musician's learning and artistic acquirements are pushed to the limit; this for the technical side. Then comes the more important point: Has he really any-

thing to say! Has he imaginative powers sufficient to mark or color with a degree of originality that which he attempts to utter?

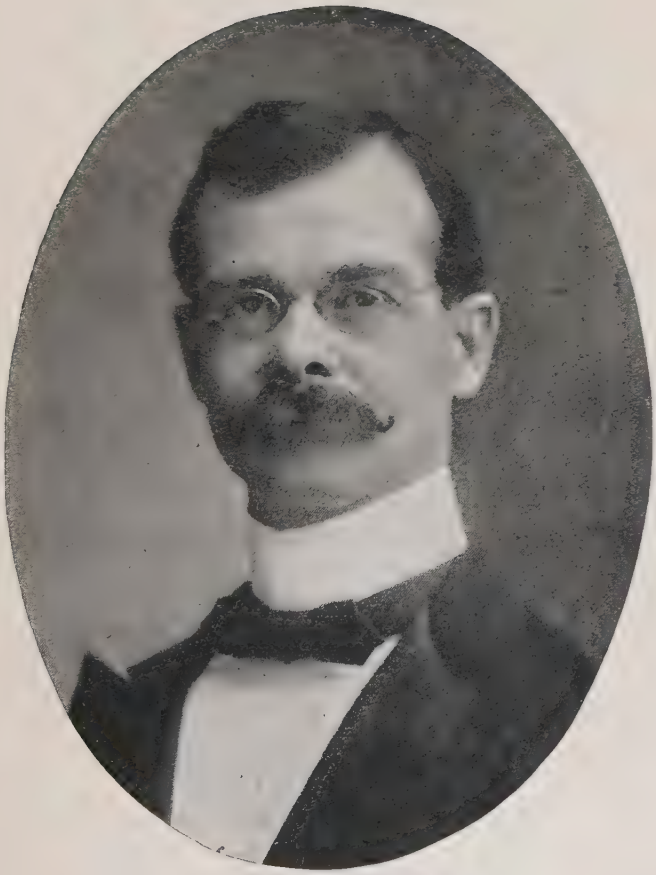
"No musician has ever put on paper a tenth part of the harmonies that have at times flooded his imagination; and to do as well as possible whatever he undertakes, is an ambition worthy of any man."

ERNEST R. KROEGER.

Mr. Ernest R. Kroeger was born at St. Louis, Mo., about thirty-five years ago. He received his education there and has been very prominent there as teacher of piano, pianist and composer. He has written a vast number of works in all styles—songs, piano pieces, piano and violin, chamber music and a little for orchestra. Probably his pianoforte studies are likely to preserve his fame as long as anything he has done. He is an elegant pianist of sincere ideals, and his works uniformly lie well for the hands of the player.

Of his standpoint as composer Mr. Kroeger writes: "In piano pieces some ideas were purely musical, particularly in those in sonata form; others, with titles, poetical. In orchestral works I have tried to illustrate certain poems in tones. Whether successfully or not, I cannot say. I hardly know whether I have made any important innovations in composition. It is very hard for a composer to judge his own work from this standpoint."

Of the piano pieces of Mr. Kroeger, Emil Liebling writes that "they deserve the serious attention of teachers, music-lovers and students. They contain important and teachable music in all grades, from the easier humoresque to the difficult 'Twelve Concert Studies.' I would strongly advise clubs to study these works of our young writer, as they are uniformly well written and of high order."



ERNEST R. KROEGER.

The large number of productive composers represented in the present program necessitates limiting the representation of Mr. Kroeger's work to the following few, but not unimportant selections:

SONNET IN G MINOR. OP. 39, NO. 2.

(5th Grade.)

Among the later compositions of Mr. Kroeger few are more attractive than a group of "Sonnets" issued in 1896. The second in G minor is practically rather a cheerful nocturne, if the name be not a misnomer. A pleasant 6-4 movement affords opportunity for many pleasing sayings. The movement should be about 72 or 84 for dotted halves.

SONNET IN B MAJOR. OP. 39, NO. 3.

(5th Grade.)

A sort of idyl conceived in the time of a rather slow waltz, but with all sorts of modern elusiveness of harmony. For instance, the piece is supposed to begin upon a tonic fifth, low in the base; this gives the keynote, the F sharp and B together. Over this the melody begins upon C sharp with chord of E. Later on the melody and accompaniment become more reconciled to each other. The middle part of this sonnet is a very pretty scherzo idea in D sharp minor.

SONNET IN A MINOR. OP. 39, NO. 4.

(6th Grade.)

A very broad and serious chord effect, which is also musical. The piece is an excellent study as well as an interesting picture in tones. Evidently it is about some occurrence which is serious and noble.

DANCE OF THE ELVES. OP. 17.

(6th Grade.)

A brilliant and characteristic study in fast running work. Dedicated to Mme. Rive King, and accordingly written with a certain emphasis upon technical difficulties. A very effective concert piece, showy, but with little depth.

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